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THE PROFESSORSHIP of EXPERIMENTAL PHILOSOPHY, OXFORD.—The Electors in this Professorship have notice that it is their intention to proceed to the ELECTION of a PROFESSOR in the Month of November next. A statement of the Duties and Emoluments of the Office may be obtained from Dr. Rowden, the Registrar of the University; to whom also persons intending to become Candidates are requested to send in their Names, and any Papers in support of their applications, on or before Wednesday, the 15th of November next.

J. P. LIGHTFOOT, Vice-Chancellor.
Exeter College, October 17, 1865.

ROYAL SCHOOL of NAVAL ARCHITECTURE and MARINE ENGINEERING, at SOUTH KENSINGTON.—The Second Session of the School will commence on WEDNESDAY, November 1. Students are requested to attend at the Principal's Office, South Kensington, on that day before Twelve o'clock, or previously, to get their admission papers signed.

For information as to Free Scholarships, Exhibitions, &c., apply by letter to the Secretary of the Science and Art Department, South Kensington, W., or personally at the School.
By Order of the Lords of the Committee of Council on Education.

ROYAL HORTICULTURAL SOCIETY.—EXHIBITION of AMERICAN PLANTS—WATERER & GODFREY'S Priced and Descriptive CATALOGUE, free on application. This Catalogue fairly describes the Rhododendrons most worthy of cultivation as well as some new and very beautiful kinds exclusively in their possession. Standard Rhododendrons suitable for general admission in Rotten-row last year.—Knap-Hill Nursery, Woking, Surrey.

THE EXHIBITION of PORTRAIT MINIATURES, at the SOUTH KENSINGTON MUSEUM, will CLOSE on THURSDAY, the 1st of October.
By Order of the Lords of the Committee of Council on Education.

HARPER FOUNDATION COMMERCIAL SCHOOL, BEDFORD.—The SECOND MASTERSHIP of this School is NOW VACANT; the Salary is 180*l.* per annum; and the subjects to be taught by the Second Master are English, Algebra, Arithmetic, Book-keeping, Mensuration, Land Surveying, Latin, French, English Composition, History, Geography, and the usual branches of an English education.
Applications and Testimonials to be sent to the Clerk of the Trustees of the Bedford Charity, Bedford, on or before Tuesday, the 1st of November next.

HARPER FOUNDATION COMMERCIAL SCHOOL, BEDFORD.—WANTED, for this School, a GENTLEMAN competent to teach the FRENCH and GERMAN LANGUAGES; Salary, 120*l.* per annum. An Englishman preferred.
Applications and Testimonials to be sent to the Clerk of the Trustees of the Bedford Charity, Bedford, on or before Tuesday, the 1st of November next.

UNIVERSITY HALL, 14, BROWNWOOD PARK, STONE NEWINGTON, N.—Principal, the Rev. William Kirkcaldy, LL.D., assisted by Experienced Masters in Natural Philosophy, Chemistry, and Modern and Eastern Languages. Gentlemen receive a thorough Education in all Branches, and the most careful special attention is paid to the Preparation of Candidates for University and Civil-Service Examinations, and the preliminary Art-Examinations for Law and Medical Studies. The immediate superintendence of the Rev. J. KIRK, LL.D., Brownwood Park, Stoke Newington, London, N.—A limited number of Boarders can be received.

ACCLIMATISATION SOCIETY of GREAT BRITAIN.
The Council of the Acclimatisation Society hereby GIVE NOTICE that they will resume FISH-HATCHING Operations after the 1st of November next, at the Grounds of the Royal Horticultural Society, under the immediate Superintendence of FRANK T. BUCKLAND, Esq., M.A.—Members are requested to make early application for OVA and EGY, to the Hon. Secretary, at the Ex. Office, Exhibition-road, South Kensington, W.—Further particulars will be issued in due course.
B. WATERHOUSE HAWKINS, Hon. Sec.

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The Senior Term begins November 1st.
The Junior Half Term, November 2nd.
Prospectuses, containing Terms, &c., may be had on application.

NORTH and SOUTH SHIELDS and JARROW FIRST CLASS POPULAR CONCERTS.—Vocalists and Instrumental Parties are respectfully invited to forward their names and compositions to the Secretary, Box 17, Post-office, South Shields. Reference, Jale, Young & Co. Bankers, South Shields.

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GREEK CLASSES for LADIES.—These Classes will be devoted to the Study of Homer, and the Dialogues of Plato. Ladies desirous of joining them are requested to apply to Dr. HEIMANN, 57, Gordon-square, on Monday, 30th inst., between 2 and 3 o'clock.

A SWISS PROTESTANT LADY, furnished with the highest References, is seeking a RE-ENGAGEMENT in a NOBLEMAN'S or GENTLEMAN'S FAMILY.—She teaches, thoroughly, French, and the various branches of a Sound English Education, and instructs Junior Pupils in Music, Italian, and Latin.—Address T. H. S., 9, East-street, Red Lion-square, W.C.

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MATHEMATICS.—A GENTLEMAN, formerly of King's College, London, wishing to occupy his leisure hours, would be glad to meet with PUPILS requiring LESSONS in pure and mixed MATHEMATICS, from 8 to 10 in the Mornings, and from 6 to 10 in the Evenings.—Address THETA, Willis & Sothman's, 136, Strand, W.C.

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ATHENS.—To NOBLEMEN and GENTLEMEN.—An ENGLISH ARTIST now in Athens would RECEIVE COMMISSIONS for Sketches or Paintings in Oil of the Antiquities and Places of interest. Commensations taken also for Casts.—Address R. S. KNIGHT, Poste Restante, Athens.

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MR. BENEDICT'S CHORAL SOCIETY.—THE FIRST MEETING will take place on WEDNESDAY EVENING the 8th of November. Ladies and Gentlemen desirous of becoming Members can obtain the necessary information and Prospectus on application to E. L. PARRELL, the Honorary Secretary, 441, Ouslow-street.

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Miscellaneous Assemblages.

MR. J. C. STEVENS will SELL by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on FRIDAY, November 3, at half-past 12 precisely, MICROSCOPES, and Objects for Microscopes, Cameras, Lenses, and other Photographic Apparatus, Stereoscopic Slides, Electrical Apparatus—a few lots of Jewellery, &c.
On view the day before and morning of Sale, and Catalogues had.

Shells, Minerals, Heads and Horns of Animals, and Curiosities formed by the late SIR ROBERT SCHOMBURGK, late Consul at Bangkok.

MR. J. C. STEVENS begs to announce he will SELL by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on TUESDAY, October 21, at half-past 12 precisely, a valuable COLLECTION of LAND and MARINE SHELLS, principally from the East India Islands, the property of a Gentleman—a few Minerals and a collection of Heads and Horns of Animals—a few Shells and Curiosities, collected by the late SIR ROBERT SCHOMBURGK in Siam and Cambodia.
On view the day prior and morning of Sale, and Catalogues had.

The Bowerbank Collection of Fossils.

MR. J. C. STEVENS begs to announce that he has been favoured with instructions from Dr. BOWERBANK, F.R.S., F.L.S., &c., who is leaving London, to SELL by AUCTION, at his Museum, No. 20, Highbury-grove, Islington, on MONDAY, November 27, and following days, at half-past 12 precisely each day, this very celebrated COLLECTION of BRITISH FOSSILS.
Catalogues are preparing and will be ready ten days before the Sale, to be had, price 1s each, returnable to purchasers at the Museum, and of Mr. J. C. Stevens, Auctioneer and Valuer, 38, King-street, Covent-garden.

Egg of the Moa or Dinornis from New Zealand.

MR. J. C. STEVENS begs to announce that he has received instructions to offer for SALE by PUBLIC AUCTION, at his Great Room, 38, King-street, Covent-garden, on FRIDAY, November 21, at 2 o'clock, a Specimen, nearly perfect of this VERY RARE and REMARKABLE EGG, the Bird of which is now presumed to be quite extinct; the Egg has just arrived, per ship Ravenna, from Wellington, and is probably that of the *Dinornis* *ingenus* of Owen; a long account of the singular discovery of this Egg was published in the Wellington papers.
The Egg will be on view the day prior and morning of Sale, and Catalogues had on application.

Sales of Literary Property, Music, Musical and Philosophical Instruments, Paintings, Engravings, Antiquities, and Works of Art.

MESSRS. PUTTICK & SIMPSON beg to announce that their SEASON for SALES will commence on WEDNESDAY, November 2, Current Sales are advertised in the *Athenæum* weekly, and in the *Times* every Monday.For Sales during November and December, see following list; detailed particulars will appear in future Advertisements:—
On WEDNESDAY, November 8, and 3 following days, an interesting and valuable LIBRARY, choice Books of Prints, &c., mostly in fine old English bindings of morocco, Russia, or calf gilt.

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Published this day.

Contents.

- I. ENGLISH CATHEDRALS.
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 - III. STATE AND PROSPECTS OF ITALY.
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LITERATURE

Report from the Select Committee of the House of Lords; on the Public Schools Bill (H.L.) together with the Proceedings of the Committee, Minutes of Evidence, Appendix and Index. (Ordered by the House of Commons to be printed.)

OUR public schools are so much a part of our social life that everything about them has an interest for the higher classes. The present aspect of affairs, however, justifies an apprehension that the Public Schools Bill will fall far short of public expectation. Appointed to report on our nine chief seminaries—Eton, Winchester, Westminster, Charterhouse, St. Paul's, Merchant Taylors', Harrow, Rugby, and Shrewsbury—the Commissioners encountered unlooked-for difficulties at the outset of their task, and the Bill which is now under consideration makes no mention of the most important of the City schools. As actual owners of the school, of which they were generally regarded as mere trustees, the Merchant Taylors' Company have established their right to do what they like with their own. In like manner the Mercers' Company contend, with much appearance of right on their side, that they are the actual possessors of the property which enables them to spend of their own free will more than 8,000*l.* per annum on St. Paul's School, and that therefore they are entitled to exemption from the provisions of the projected measure. Westminster School experiences so much leniency at the hands of the Commissioners that, should the Bill become law, it will not undergo any important change. Not displeased with arrangements which Mr. Hope Scott describes with sarcastic bitterness as "practical advantages," the Dean and Chapter of St. Peter's do not care to petition against a measure which will strengthen their possession of much which they feared to lose, and take from them nothing that they care to keep. Winchester, indeed, has made a protest against the measure, but she has refrained from applying to be heard against it by counsel—probably, as Mr. Hope Scott suggests, because she is well aware that she has nothing to fear from it. And lastly, following in the footsteps of the Merchant Taylors, who have successfully defied the Commissioners, and the Mercers, who demand the exclusion of St. Paul's School from the Bill, the Eton authorities indignantly deny the right of the legislature to touch their interests. Eton is not a trust-school, like Rugby or Harrow, but a college, like Westminster and Winchester; and the advocate who defends her with praiseworthy zeal and excusable vehemence maintains that, as a college, she is subject to no control but that of her own Visitors. "This body," he says, "the Provost and Fellows of Eton, are the College of Eton. They are in the eye of the law the body seised with the property, entitled absolutely to it, subject to their own statutory obligations; and in the performance of their statutory obligations they are at present protected from the interference of all tribunals except the tribunal of their own Visitors." This succession of blows seems to have taken effect on the Commissioners, for on more than one occasion they are at pains to draw a distinction between themselves and the framers of the Bill.

The case of St. Paul's School deserves especial notice. The property which Dean Colet, member of the Mercers' Company, gave to his brethren of the Mercery yielded at first an annual income of 118*l.* 4*s.* 7*d.*, and the cost of the Dean's school for a single year was 79*l.* 8*s.* 4*d.* Hence 38*l.* 16*s.* 3*d.* was the surplus income of

the year under consideration, and it is clear from the minute accounts extant relating to the foundation of the school and the Dean's intercourse with the Mercers, that this surplus was the property of the company, who accepted Colet's land and money under agreement to maintain his school out of their own funds, if ever the revenue derived from his donations should be insufficient for its support. One of the Dean's "ordinances" directed that the Mercers should take separate account of the monies received from the estate transferred to them by him, and of monies disbursed for the school, so that it might appear when the school was maintained by the revenue derived from his gift, and when it drained coin from the exchequer of the company. "If," runs the ordinance, "the said school shall grow to any further charge to the Mercery, that then also that may appear to the laud, praise, and merit of the said fellowship." These words distinctly show that Colet anticipated years in which the expenses of his school would exceed the income from his property, and they also point to the obligation on the company to supply the deficiency of revenue. "That," argued the company's counsel before the Public Schools Commissioners, "establishes the proposition at law that I have stated to your Lordships, and in which I have no fear of being contradicted, that it would be evidence of an absolute right and title to the property itself in the hands of the parties who were subject to that obligation." Evidence exists that the income from the property was often inadequate to meet the expenses of the school, and that at such periods the company fulfilled their obligation with liberality as well as honesty. In the course of time, however, the income from Colet's property has risen from 118*l.* 4*s.* 7*d.* to 10,418*l.* a year; but though the company have always considered themselves legally entitled to all the surplus income above 79*l.* 8*s.* 4*d.*, they have always expended the surpluses on the school and its objects. It should be observed, that this is not a new claim set up by the Mercers in a spirit of opposition to the Public Schools Commissioners: but it is a claim which in past times they have asserted repeatedly in courts of law. Since this is their view of their position, it reflects no small credit on them to have thus expended a great revenue which they might have squandered on civic hospitalities or divided amongst themselves. Men who have thus acted towards society may well feel irritation when it is proposed to place their school under the control of other persons; and the response only befits the provocation when they answer to such a menace—"Good; take the school out of our hands, and support it as you best can on 79*l.* 8*s.* 4*d.* per annum, which is the sum total of the income that you can demand from us. Find another governing body; but since Dean Colet gave us his estate, we mean to keep it."

At Rugby and Harrow the scholastic authorities are in favour of the Bill; but in both places there is a strong opposition to the measure on the part of residents who either send their children as day-pupils to the schools, or who have the right to send them. The petitions of the Rugby "sojourners" and Harrow residents bear a close resemblance, inasmuch as the two sets of petitioners apprehend similar evil consequences from the Act. Both schools were at the outset ordinary grammar schools, established to educate, without cost, the children of their respective vicinities; in each case the founders gave the children of residents a right to enter the school; alike at Rugby and Harrow, until a comparatively recent date, the children of residents entered the schools in early infancy and received primary instruction in the lowest

classes; the resemblance between the careers of the two schools is, moreover, maintained by the desire which in these later years the masters of both institutions have manifested to exclude children of humble parentage and tender years from the benefits of the foundations. The same masters who have done most to raise the reputations of the schools and draw pupils from the wealthier classes of society, have also been most eager to shut out the tradesmen's children, for whose good, quite as much as for the advantage of boys of a higher class, Lawrence Sheriff founded a grammar school at Rugby, and John Lyon planted his seminary on Harrow Hill.

Thus Dr. Arnold, to whom Rugby School is chiefly indebted for its prestige, did his utmost to discourage Rugby tradesmen from placing their sons on Lawrence Sheriff's foundation. In his evidence before the Public Schools Commissioners Mr. Matthew Bloxam, a gentleman who himself entered Rugby at eight years of age, and one of whose brothers joined the school in his sixth year, speaks of Arnold as *driving* the plebeian founders from the school. To the Duke of Marlborough's inquiry, "Can you give any reason why there are not more tradesmen's sons on the foundation at present?" Mr. Bloxam replies, "I believe the reason is this, that twenty-six years ago the founders, especially in the lower forms, were so treated and their education was neglected in such a way, that they were virtually driven away from the school." To Lord Houghton's inquiry as to the means adopted by Arnold to purge his school of these unacceptable scholars, the witness says, "He appointed for the education of the lower form a Swiss gentleman who could not speak English; at least, he could not speak English well, and the lower form used to laugh at him, in ridicule of his broken English. And he also appointed the writing-master, or rather the assistant-master, to teach the lower forms Latin; that gentleman, I believe, had never opened a Latin book in his life; and there were other measures which tended in the same direction." To the same Commissioner's question, "Do you mean that Dr. Arnold tried to degrade the education of that part of the school?" Mr. Bloxam's answer is, "*He did; it is on record.*" Thus, while Arnold was labouring with signal success to raise the character of Rugby as a school for the sons of gentlemen, he exerted himself with equal success to render it an extremely bad school for the humble children of the locality. This policy achieved its purpose. Tradesmen and such common folk residing within five miles of Rugby became less and less eager to send their young children to a school where the primary instruction was so bad, and to place their older boys in a seminary for the higher division of which they could not afford to give them an expensive preparatory training. Moreover, as soon as the head-master had determined to drive away these poor scholars, the boys caught his tone and treated the sons of neighbouring tradesmen as objectionable intruders who had no right to set foot within the walls of their own parish-school. Although Rugby contains a considerable population of wealthy tradesmen, her school at the present time contains no more than fourteen sons of local tradesmen. The same policy has been pursued by somewhat different means and with still greater success at Harrow, where the masters have completely driven away the sons of tradesmen by frank avowals that they are not welcome in John Lyon's "free grammar school"; and by a series of vexatious regulations, nominally enforced for the good government of the school, but really established to keep down the number

of those foundationers for whom the school was mainly established. "The regulations," says the counsel for the inhabitants of Harrow, "of the head-masters have practically so narrowed the limits within which boys can be sent to school, by requiring them to appear at so early an hour in the morning, and to keep all the bills during the day, that it has practically become impossible for any boy who is the son of an inhabitant living at a greater distance than half-a-mile from the school to obtain these advantages. This has of necessity extremely limited the numbers of the sons of inhabitants at the school." These facts are not brought forward in any spirit of warm disapproval of the course pursued by Arnold at Rugby, and by Dr. Vaughan and Dr. Butler at Harrow. Though we cannot altogether accept the arguments by which their conduct is usually vindicated, any one can see how the master of a great school may deem himself bound to act in like manner. Our concern is limited to the present state of the two seminaries. Speaking of the Atherstone Free School, Lord Brougham, delivering a judgment as Chancellor, observed, "To such defects in old institutions I trace the melancholy result which meets us in every part of the country, when we can hardly open our eyes without seeing fine endowments wholly perverted from their original uses, and supporting, not masters to teach freely all who desire education and have not the means of obtaining it, and whom the pious bounty of founders intended to help, but masters who make a large profit by taking wealthy pupils, and discourage their humbler countrymen from sending free scholars, lest such an association should produce displeasure to the more refined pupils and their male and female relations." Lord Brougham's caustic words are quite applicable to the masters of Harrow and Rugby; but, at the same time, it is only just to say that the position of those great schoolmasters admits of some apology and defence.

Since the authorities of Harrow and Rugby have, on principle, excluded from their classes the sons of poor persons residing in their respective vicinities, it is no matter for surprise that they are found cordial supporters of a measure which will relieve them from the unpleasant—not the less unpleasant because neglected—obligation to teach the children of their humble neighbours. That which certainly savours of abuse the reformers would sanction by legislation. First, both at Rugby and Harrow, it is proposed to institute a lower school, in which the children of residents may receive such instruction as certain social renovators are wont to term a "middle-class education." Having thus provided for the sons of inhabitants an education deemed suitable to boys in their rank of life,—in fact, such instruction as most thriving tradesmen give their children, the Bill will deprive the residents of their ancient right to place their children upon the old foundations of Lawrence Sheriff and John Lyon. It is true that in each place the proposed new school will be part of the ancient institution; but it will be altogether distinct from the high school, its masters being masters of an inferior grade, and its pupils having nothing in common with the boys of the "high school." The claims of residents being thus satisfied with a middle-class school, the "governing body" will be empowered to make the original establishment as aristocratic and exclusive as possible, and to use the funds of the foundation in creating scholarships for public competition. Not unreasonably, the residents of the two places are much dissatisfied with this proposal.

In some respects the Rugby petitioners have

the stronger case. Notwithstanding the policy of Dr. Arnold and his successors, the Rugby tradesmen have never altogether ceased to send their children to the grammar school. Though his position is one of many discomforts and humiliations, the son of a Rugby grocer, under favourable circumstances, and with the advantages of good looks, pleasant manners, and frank disposition, may still make himself popular in the school. Dr. Temple says that tradesmen's sons are not "very happy" whilst they are under his tuition; but he adds, "as a general rule, a clever boy gets on well enough to rise high in the school, and to become a person of some influence, and then the difficulty disappears." To the question, "Would the son of a Rugby tradesman be as well looked upon as anybody else in the school generally?" the late rector of Covent Garden, Mr. Oakley, replied, "That is rather a difficult question to answer as it is put. I think that the son of a Rugby tradesman, who behaved as a gentle boy, would always be treated as a gentle boy by gentle boys." Unfortunately for the tradesman's son so placed, every public school contains a large proportion of boys who are rich but not gentle. The sons of Rugby tradesmen, however, are still to be found in the Rugby forms; and consequently, those tradesmen have good grounds for exclaiming against an Act which will deprive them of their ancient privileges in the school. And they do exclaim most warmly, the more intelligent of them saying, "We do not want a middle-class education, as it is called, for our sons; we want a classical education for them, although they are to be shopkeepers, because we believe that what is a good process for the brain of a gentleman's son is equally good for the brain of a retail dealer's child." Mr. Edmund Edmunds, ironmonger, of Rugby, whose son is a pupil in the school, and whose family have been educated in its forms for a hundred and twenty years, thus addresses the Commissioners:—"Speaking about commercial education, I think your Lordships will allow me to say, that I believe there is a great mistake on that point. I believe the education for the son of a peer and for the son of a tradesman, until they reach the age of sixteen, should be the same. I cannot see any difference in it; they are both perfectly general. Usually a boy leaving school now, if he has got into the upper one or lower fifth at sixteen or seventeen, if he wanted to follow a profession or go into business as a tradesman, would be better qualified than if you offered him an inferior education." But the interests and wishes of Rugby tradesmen do not comprise the whole case of the Rugby petitioners. At present, all persons who have resided for two years within five miles of Rugby can claim gratuitous education for their children as foundationers of the school. That the number of persons who during the last five-and-twenty years have come to reside within five miles of the school for the sake of availing themselves of this privilege is great, may be seen from the increase which has in that time taken place in the population of Rugby, and the number of its houses. Whereas, in 1841, the houses did not exceed 660, they now number between 1,400 and 1,500; and, since the same year, the population has risen from 4,008 to 8,000 inhabitants. The persons who thus reside in Rugby for the sake of educating their children have gained the distinctive title of "sojourners," and their ranks contain persons whose wealth is considerable, and many to whom the privileges of residence are most important. Widows of professional men educating their children on narrow means, and poor gentlemen debarred by infirm health from continuous exertion in any lucrative vocation, constitute a large propor-

tion of the "sojourners." Some of the settlers, indeed, are persons of considerable estate; and such residents usually pay 17l. 5s. for the education of each child, the same sum being required for the instruction of every boy whose parents have not resided two years within the privileged district. Of course these wealthy settlers contribute greatly to the prosperity of the town; and in like manner, though in a smaller degree, the needy sojourners conduce to the trade and well-being of the neighbourhood. Anything that would tend to diminish the number of "sojourners" would bring loss upon the town; and the witnesses against the Bill certainly speak with an appearance of sound judgment when they predict that the proposed changes will reduce the population of the district, and lessen the value of its house property. Dr. Temple's Report proposes that, when they have lost the right to claim a gratuitous education for their children, needy residents shall be required to pay 40l. per annum for the education of a boy; and the Commissioners inquire how that proposal, should it be adopted, would affect the persons who at present put their children on the foundation. Speaking for those foundationers who are the sons of poor gentlefolks, Mr. Caldecott says that there are many boys now in the school who could not afford to make so large a payment. Speaking for the ordinary Rugby tradesman, Mr. Edmunds answers, "If he has three or four sons, and must pay 40l. a year a-piece for them, according to Dr. Temple's new scheme, considering that he has the boys to clothe and keep in addition to that, it would be impossible for him, if this Bill passed, and the free education were taken away from him, to avail himself of the privileges of Rugby school." In the face of such evidence the Legislature should surely pause and reflect before they deprive needy gentlefolks of the means of educating their children, and withdraw from a numerous body of tradesmen a right to which they have the best of titles.

In principle, the petition from Harrow against the Bill is identical with that of the Rugby memorialists; but in some points of detail the case of Harrow differs from that of Rugby. Owing, in a great measure, to the rules enacted by head-masters, the number of sojourners at Harrow is small in comparison with the population of Rugby residents. Far from having attracted a strong body of settlers, the school has kept strangers at a distance. The surrounding country is dotted with the dwellings of rich occupants, but the district in immediate vicinity to the Hill is avoided by speculative builders and wealthy Londoners. Notwithstanding its picturesqueness, Harrow is by no means an attractive spot to persons who wish for rural tranquillity and lawns sacred from the intrusion of schoolboys. Catching the tone of their masters, the Harrow boys are by no means pleasant neighbours for persons whom they disdain. Even jovial Mr. Richard Chapman, opulent builder, good farmer, and jolly fellow though he is, endures much impudence from the youngsters who smoke black pipes in his hedge-rows. Frankly speaking his mind to the Commissioners, this hearty old man says, "Of course it is a nuisance that you should have a number of boys doing what they like." On being asked if the boys often visited him, Mr. Chapman, doubtless to the great amusement of their Lordships, answered, "Yes, very much so; and I sometimes tell them to lay down their pipes. I have a double hedge on my farm, and I find many a lot of soda-water bottles and pipes there; so much so that my men talk of cutting it down. I said I would not allow this. I said to the boys, 'You must alter this; I

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cannot allow things to go on which have a tendency to be what I call wrong.' I am sorry to say they destroy my hedges very much, and if I threaten them to inform of it, they say, 'What is that to you, old buffer?' Very noteworthy, manly and simple, racy and full of humour, is the evidence of this "old buffer,"—who has a suspicion that Dr. Vaughan established his English school "really to preserve the upper school from the contamination of the classes who were looked down upon as tradespeople, to the injury of the foreign element." Certain that Harrow tradespeople wish to send their boys to the school; satisfied that Harrow tradespeople abstain from placing their sons on its foundation, through fear that on entering the school their children would be nearly murdered by their aristocratic schoolfellows; and fully convinced that a classical education is the best possible training for a tradesman's son,—Mr. Chapman, on being asked his reason for this last opinion, pithily answers to their Lordships, "What is sauce for the goose is sauce for the gander." But chiefly is Mr. Chapman's evidence valuable because it brings to light the considerations which deter foreigners from settling in Harrow, and deter tradesmen from placing their boys in the school. "In Byron's and Peel's days," says Mr. Chapman, "the boys were desperate, especially Byron; he was a great pugilistic man at Harrow, so I have heard my father say. * * * They were afraid of kicks from the other boys; and the consequence was, the tradespeople gave up the idea of sending their children to the school altogether, and they have been put to the expense of sending them away, because they cannot make use of John Lyon's foundation." In some cases the Harrow tradesmen, debarred from using their own grammar school, have paid heavy sums for educating their boys. For instance, Mr. John Chapman, tradesman of Harrow, gave his son a scholastic education at the cost of 800*l.*, when he was entitled to a far better education for nothing. But however small may be the number of Harrow residents who, under existing circumstances, care for or can avail themselves of their rights in the school, their fewness supplies no argument why those rights should be set at naught. The Harrow masters argue that because the tradesmen have ceased to place their boys in the school they have ceased to prize the education or value their right to it. To this the petitioners answer, "If we don't value the right, why trouble yourselves to wrest it from us by act of parliament, since we are not likely to vex you by exercising a right for which we don't care?" and by the mouth of counsel they say, "It is because the very master upon whose evidence this measure is founded has discouraged this class from coming into the school, and then he turns round, and after preventing those boys from obtaining the advantage, says, 'This advantage is not valued, because the tradesmen do not send their sons to the school.'"

Our Mutual Friend. By Charles Dickens.
With Illustrations by Marcus Stone. 2 vols.
(Chapman & Hall.)

A new novel by the greatest novelist living is not to be dismissed with a few jaunt phrases of rapture, or of qualification; for a simple yet serious reason. Those who, with understanding, as distinct from that wonderment which belongs to the foolish face of praise, have followed Mr. Dickens throughout his career of authorship cannot fail to have perceived that time and success have not made him careless,—whether as concerns his art, his public, or himself. As little have they spoilt, or dimmed, or turned

aside his quick sympathies, his power of minute observation, his keen desire to advocate what he deems right, his wondrous force of hand and colour as a painter in words. Every true and conscientious man becomes increasingly solicitous on these points with time and success. The boy may dash off a brilliant sketch as a matter of course: the ripe artist will ponder over his coming picture. But may he not ponder too long and over-solicitously? This question, we fancy, may be asked with respect to 'Our Mutual Friend.' Only the other day its author gave us that French story of 'Little Bebelles,' one of the most exquisite pieces of pathos in fiction, the value of which will be best tested by comparing it with Sterne's *Shandyisms*. Only yesterday, out of a dingy street in the Strand, from no more promising place than a lodging-house, the artist by a touch brought to light a homely, loving fellow-creature, worthy to "sit above the salt" among the best of the best; *Mrs. Lirriper*—as real "a being of the mind" as *Mr. Pickwick*, as *Mrs. Gamp*, as the *Micawbers*,—as any of the long line of living creatures called up by the novelist, whom we know intimately, in all their strength and weakness, and whose deeds and sayings have passed into household words.

If, therefore, we say that, during its course of fragmentary publication, 'Our Mutual Friend' has raised more question than certain of its predecessors, the circumstance arises from the nature of the story, and not because the fountain of variety shows signs of exhaustion. None of the series is so intricate in plot as this tale. It would be wasted labour to detail or analyze a chain of events which every one has already handled. Enough to state our conviction, that the closest attention is required to hold certain of its connecting links. From the first number it was evident to us that the murdered John Harmon was not murdered, but had set himself down in the household of the wife allotted to him by a fantastic will, for the purpose of testing her real nature. The circumstances of the deed, which led to his shipmate Radfoot being mistaken for, and murdered with, himself, are mistily revealed in the long soliloquy during which he determines on the renunciation of his identity. Some incompleteness, referable to partial recollection, may have been an intentional stroke of art on the novelist's part—may belong to the nature of the catastrophe, but it produces an impression of uncertainty. Then, again, the complications of the story may have necessitated sharp turns and surprises, which bear unfavourably on some of the characters. We fancy the conversion of Bella Wilfer, the capricious beauty longing for wealth and emancipation from her portentous mother and shrewish sister, to be somewhat too sudden,—even though it did grow out of her dismal experience of the simulated avarice overgrowing Mr. Boffin. This avarice, again, however adroitly devised and minutely wrought out as a piece of masquerade, leading to a final surprise for which no one can have been prepared, has, of necessity, implied the introduction of some elements discordant with those of the character so forcibly conceived and broadly sketched. The honest, truthful Boffin of the Mounds, whose simple right-mindedness virtually overruled his wretched old miser-master who had the fortune to leave, might have been led by his desire to right what was wrong and to regenerate what was defective, to connive in the scheme of amending the coquetries of Bella, the oddly-designated bride of the great fortune; but his inability to carry such a long-drawn piece of subtle comedy through, we beg (respectfully to our great novel-

ist) to question. And we are satisfied that so great-hearted a man should not on any excuse of plot or plan whatsoever, or any desire to "lead on" a miserable knave to the full display of his greed and knavery, have been submitted to the degradation of the scene with Wegg, after the discovery of old Harmon's second will, in the house of the anatomical curiosity-monger. That which belongs and befits a detective policeman, apt at disguises as *Mr. Bucket* of never-to-be-forgotten memory, sits ill on an honest, ignorant, affectionate creature, such as he is. And though we love *Mrs. Boffin*, the comfortable and instinctively-delicate woman (one of Mr. Dickens's most genial creations), with all our hearts, we cannot but feel as if we owed her a grudge for her connivance. Truth and nature are here strained, in subservience to the requirements of literary art.

We fancy that the necessity of conducting an unusually large crowd of characters through a maze of unusual intricacy has told on other of the personages of the story. Harmon, its hero, is, by his position, betwixt light and dark, inevitably partially effaced. Bella, the coquetish daughter of *Mrs. Wilfer* the stupendous, is capably touched in theameleon hues of her character, and royally righted at last; but during a large part of the tale she keeps us in a state of perpetual uneasiness, hardly justifying the love she is described as inspiring. Then *Lizzie Hexam*, though not precisely a sketch, has not substance enough for the place she is expected to fill in the reader's interest. Lastly, we cannot conceive the possibility of a man so holy, humble, affectionate and beneficent as *Riah the Hebrew* on any grounds of compact, obligation or sophistry, lending himself, one hour after it was known, to the hypocritical wickedness of such a tyrant as *Fledgeby*, the usurer, the meanest creature (this is saying much) as yet created by the hand that painted the money-lenders in 'Nickleby'; and *Brass*, and *Krook*, and *Fagin*, and *Uriah Heep*. The explanation made by him at last to the little weird doll's dressmaker shows us that Mr. Dickens has felt the necessity of some explanation, which is insufficient to convince us. We cannot but be reminded by it of an awkwardness, somewhat similar, in *Miss Edgeworth's 'Ormond'*,—a tale expressly undertaken by her in atonement for what had been represented to her as too wholesale a depreciation of a people against whom "every man has his hand."

Thus much by way of qualification,—or call it speculation rather,—concerning a novel which gains immensely by being perused without "stop, let, or hindrance." On returning to the characters, that of *Bradley Headstone*, the schoolmaster, dogged, sensual, unready;—his tremendous passions compressed by the responsibilities and respectabilities of his position, takes the foremost place among them as an original conception. Frightfully though he suffers, even though when he confronts *Wrayburn*, his *poco-curante* rival, there is a show of reason and of championship on his side, there is no possibility of any one's feeling a moment's pity on his behalf, so utterly is the master-desire of his life rendered unlovable by the forms in which it is clad. There have been many murders, and many pictures of remorse in novels;—and none more powerful than the pages in which we were shown the wanderings of *Bill Sykes*, and the slinking home of *Jonas Chuzzlewit*, after his bloody deed in the wood; but Mr. Dickens has exceeded even those in the scene where the wretched criminal, tortured by the rebuking consciousness of his having failed in his diabolical design, is dogged and dragged back to the fatal spot by his hideous confidant. Nothing can be more

masterly as a display of blank, inevitable retribution and wretchedness. Redeeming touch there is none about Bradley Headstone; even the concealed love for him of the soft-hearted, prim little schoolmistress, delicately indicated as it is, fails to furnish it.

To change the fancy,—the author of 'Pickwick' never revelled among richer whimsies than are to be found in the comic parts of this tale;—in the Veneering household, and the guests assembled by it. The mistress of the mansion and of the camels on the dinner-table, with her readiness to weep, her stupid sentimentalities about "Baby," her inane admiration of the prancing gossip of that old mechanical harridan, Lady Tippins, because the same passes with her as a fashionable pearl of great price,—the portentous Podsnap, who knocks down argument by British sentiments and laconic, insolent dogmatism,—the civil, misty, nobly-connected old Twemlow (who would be a true gentleman, every inch of him, were he not a little too promiscuously willing to sit at anybody's feast),—the pair of lawyers, Mortimer and Eugene (whose sincerity of attachment one for the other is not the worst point in the book),—the *supers* (as they say on the stage) Boots and Brewer,—are all new people in print, whom every diner-out has met every week of his life in private. The vivacity and variety of this division of the novel are admirable. But when talking of dinners in 'Our Mutual Friend,' we must not forget the most incomparable dinner of all, that of the newly-married couple, Bella and John, at Greenwich, for the sake of the sentimental waiter, "the young man on liking," so ignominiously thrust aside by the arch-potestate in waiting, who conceived that he had alone a right to the solemn monopoly of the secret of the day.

We must stop,—though touches and traits rise on us by the hundred, justifying what has been said, that 'Our Mutual Friend' is one of Mr. Dickens's richest and most carefully-wrought books. If we demur to Wegg and to Miss Jenny Wren as to a pair of eccentrics approaching that boundary-line of caricature towards which their creator is, by fits, tempted, we cannot recall anything more real, more cheering, than the sketch of the Milveys,—clergyman and clergyman's wife, both so unconscious in their self-sacrificing virtue and goodness, yet the two so capitally discriminated by the extra touch of zeal and briskness (and suspicion of the Jews) on the woman's part. It might be suggested that too much space is given to the impostor-couple, the Lammles, and their designs on Podsnap's poor, foolish little daughter; but, again, how capitally thrown in to the woman's part is its scrap of shame and of remorseful feeling! Her figure, ere she quits the scene, unconsciously sketching on the table-cloth with her parasol, is not to be forgotten, as marked by that attitude and occupation.

Enough, then, has been said to indicate in what point of view we conceive this novel may be regarded, and to prove that, on its being read and read again, every lover of types of human character, every student of Art in fiction, every man who has "humour" in his soul, will find, each and all, enjoyment. If, as regards broad outline, there are former stories by Mr. Dickens which we prefer,—if, among his tales, we rank the highest 'David Copperfield,' which includes, so to say, neither plot nor surprise,—'Our Mutual Friend' must be signalized for an accumulation of fine, exact, characteristic detail, such as would suffice to set up in trade for life a score of the novel-spinners who give us situations without motives, scenes without characters, words without thoughts, and the dialogue, not of real life, but of melo-drama.

The Odyssey of Homer rendered into English Blank Verse. By George Musgrave, M.A. 2 vols. (Bell & Daldy.)

ONE of the reviewers of Lord Derby's *Iliad* ended his critique by expressing a hope that the noble translator would have leisure and inclination to gratify the public with a similar version of the *Odyssey*. What his Lordship's intentions may be we are not in a position to say; meantime, here is another author who has stepped into the place either temporarily or permanently left vacant. Mr. Musgrave can hardly have been induced to undertake his work by the example of Lord Derby, whose translation, he tells us, he denied himself the pleasure of reading till he had completed his own; but in his Preface he announces, in unmistakable, though not unbecoming, language, that he is ambitious of being accepted by the public as a companion translator; and his publisher and bookbinder have taken care to make the appearance of the *Odyssey* sufficiently like that of the *Iliad* to tempt those who have purchased the one to provide themselves with the other. The type, indeed, is smaller, but the volumes are of the same size; the binding is not blue, but green cloth; but the lettering and ornamentation are nearly the same, and there is a gilt head of Ulysses on the side to answer to the gilt head of Homer. We observe that publishers are beginning to notify on the title-pages of their books that "all rights are reserved"; we wonder whether that comprehensive formula would be held by a court of law to extend to an imitation of bindings.

As to the book itself, we fear that Mr. Musgrave's hopes are likely to be disappointed. It is not merely that no blank verse translation of the *Odyssey* by any living author, the Laureate excepted, would be likely to rival the popularity of the Conservative leader's *Iliad*; but the translation strikes us as intrinsically inferior. We need not repeat the objections to blank verse translations, which we have stated more than once in the course of the past twelvemonth. Mr. Musgrave, in his Preface, shows himself conscious that his choice may be excepted against, but scarcely attempts to defend it, preferring, apparently, to rest his justification or condemnation on the practical ground of success or failure. As little does he concern himself to vindicate his appearance in a field which might be regarded as pre-occupied; he has "never set eyes upon Cowper's *Odyssey*" (by no means a scarce book, we may remark in passing); and he is only now making himself acquainted with "the recent productions in blank verse, Spenserian stanzas, &c."—by which we presume he intends Mr. Norgate's and Mr. Worsley's versions. It may be wise in a translator not to consult the work of another till he has produced some part of his own; but surely before he has committed himself irretrievably to a considerable undertaking, he ought to satisfy himself whether it has not been performed as well or better before. The fact that Cowper is not generally popular may warrant the inference that his work is a failure, and not worth consulting; but we submit that it is at least as likely to prove that a blank verse *Odyssey* is a thing for which even great poetical powers, practised in original blank verse, may fail in securing a wide acceptance.

One of Mr. Musgrave's most patent faults is his excessive diffuseness. This might be pardoned in a rhyming translator, who is compelled, by the nature of the case, to allow himself elbow-room; but in blank verse there is far less excuse. We do not, of course, mean to say that a translator should attempt to do

what Mr. Brandreth has done in his blank version of the *Iliad*, rendering line for line; but where the vice of the metre chosen is its interminable facility, we can have no doubt against which extreme the translator requires to be more on his guard. What plea can there be for turning the 444 lines of Book I. into 709, the 434 of Book II. into 691, and so forth? Mr. Musgrave does indeed offer a defence for himself on this head, alleging the many words in Greek that require more than one English word to express them, the greater number of syllables in a Greek hexameter, and the like; but apparently he does not see that it is a question of degree, and that an argument which proves that expansion may be used does not prove that it may be used indefinitely. He notices the fact that his version is more diffuse than Lord Derby's, without thinking it necessary to explain or account for it. The only account we can offer of it ourselves is that, whether from a mistaken notion of fluent writing, or from some other motive, he uses a great many superfluous words. Let us follow him through his first paragraph, in which eighteen lines of English stand for ten of Greek:—

Tell me, O Muse, declare to me the man
Tost to and fro by fate, who, when his arms
Had laid Troy's holy city in the dust,
Far wandering roamed, on many a tribe of men
To bend his gaze, their minds and thoughts to learn.
Grief upon grief encountered he, when, borne
On ocean-waves, his life he carried off
A prize from perils rescued, and would fain
Have homeward led his comrades in the war:
But not to him, not to his anxious zeal
Was given their share, destined as they were
In their mad arrogance to perish: fools!
That dared to seize and to consume for food
Hyperion's herds, the oxen of the Sun
That walks on high, by whose behest the day
Of their return was evermore denied.
And thou, too, Goddess, daughter of great Jove,
The theme pursue, and thine own record bear!

Here we are met at once by several instances of simple tautology: "tell me... declare to me,"—"minds and thoughts,"—"Hyperion's herds, the oxen of the Sun that walks on high,"—"the theme pursue, and thine own record bear." We do not mean to say that in these cases, and such as these, the second word or expression adds nothing to the first; no doubt it often does, and for that reason Mr. Musgrave has chosen to give both; but the result reminds us rather of the copiousness with which a lexicographer accumulates raw material than of the precision attained by an artist. Besides, there is a general tendency to dilution and weak verbiage; "his arms had laid in the dust" stands for *ἔπεσον*; "to bend his gaze," for *ἵδεν*; "borne on ocean-waves," for *ἐν πόντῳ*; and, worst of all, "his life he carried off a prize from perils rescued, and would fain have homeward led his comrades in the war," for *ἀντίστροφος ἦν τε ψυχὴν καὶ νόστον ἱταίρων*. We do not dwell on other inaccuracies; on the representation of Ulysses' comrades as *destined* to perish, where the point is that they suffered by their own fault; or on the misunderstanding of the last line, as if *ἀπόθεν καὶ ἡμῖν* meant "together with us." Our point is to note the inordinate expansion in which the author indulges—expansion which, as we have said, would be venial in a rhymed, but in a writer of blank verse is at once seen to be a fault. This verbiage is especially discernible in his treatment of the Homeric epithets, which, as he truly remarks, are a characteristic of the original, and as such ought to be preserved, but which, dealt with as he deals with them, are in no way characteristic or Homeric. "Minerva, goddess of light-gleaming eye," may be just admissible as a rendering of *θεὰ γλαυκῶπις Ἀθήνη*; but when she is spoken of as "that goddess, child of Jove, whose eye light-flashing gleams," we feel that the wordy relative clause

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gives nothing of the effect of a constant epithet, while it is certainly not admirable on its own account. Again, what can be more un-Homeric than to turn *τηρώς λεχίσσιν* into "that bed whereon the framer's art in many a chequered perforation lay?" Pope, it is true, often amplifies an epithet into a clause; but Pope's whole style of translation is in keeping with such a licence, which Mr. Musgrave's is not. There is something really fine in the transformation of
*γῆρ δὲ καὶ Ἀργείης εὐρυκρείων Ἀγαμέμνων
 ἦν ἄρην, ὅτ' ἀρίστον Ἀχαιῶν οὐδὲν ἔτισεν*

into
 Let Agamemnon lift his haughty head
 O'er all his wide dominion of the dead,
 And mourn in blood that e'er he durst disgrace
 The boldest warrior of the Grecian race;

but it is the very reverse of characteristic. But when Mr. Musgrave turns *Γερήνιος ἱππῶτα Νίστωρ* into "that warrior chief, whose youth to manhood in Gerenia's plains upgrew, Nestor," the result is neither characteristic nor poetically pleasing.

We do not say, however, that we have derived no pleasure from Mr. Musgrave's volumes. His Preface is genial and good humoured, and shows him to be a man who has a genuine love for ancient literature and ancient art; and there are passages in his version which, if not too closely compared either with the Greek or with more skilful translations, will be thought graceful and flowing. Take, by way of conclusion, Penelope's waking from the dream in which she has been conversing with her sister:—

Which having said
 She disappeared, and by the thong o' th' door
 The air re-entered of the passing winds:
 And then as, with a start, from that deep trance
 The child of Icarus waked, her inmost heart
 With joy exulted: so distinctly clear
 'E'en in the dead of night had that sweet dream
 Of all her sense ta'en hold!

These, as we have said, are fluent and pleasing lines, though neither their language nor their rhythm has anything in common with the antique simplicity of Homer. We have heard Lord Derby's *Iliad* praised on the ground that it can be read with as little difficulty as a newspaper; and some portion of the same commendation may be fairly extended to Mr. Musgrave. It is not impossible that he may attract some whom the more archaic though infinitely more poetical style of Mr. Worsley would repel. On the whole, however, we suspect that this class of readers will prefer Pope.

Chart of Fossil Crustacea. By J. W. Salter and H. Woodward. Engraved by J. W. Lowry. (Tennant.)

THE study of the "organic remains" of plants and animals has brought into clear light a true relationship between the forms of life of every age, so that in a large view the whole vast series of created being is contained within the same limits of function and structure, and co-ordinated to similar physical conditions. No new system of arrangement is required for the populations of the ancient lands, lakes, rivers, or seas; they belong always to the same classes, commonly to the same orders, frequently to the same families, and sometimes to the same genera as existing species.

But by the side of the great and acknowledged truth of the essential unity of the plan of creation, another general idea has grown up with equal force and distinctness, which represents this plan as changing its expression with time; so that in this sense there is a succession of different combinations of life, and there are dissimilar aspects of creation, suited to altered physical conditions of the land and sea. To fix in the mind a clear notion of these concurrent general truths, geologists have for

many years been in the habit of constructing tables of the distribution of fossils, in which horizontal spaces represent the successive strata, and vertical columns the particular groups of fossils. The earliest example of these, so far as we remember, was given by William Smith, in his 'Stratigraphical System of Organized Fossils' (1817), for the beautiful family of Echinida, Bronn (1827); and many others have employed analogous processes.

Just as now, in passing from Asia to Africa, we find the Felidae in one commanded by the tiger, and in the other by the lion; as in the Ganges we have gavials, in the Nile crocodiles, and in the Mississippi alligators; and thus recognize contemporaneous differences of life in relation to geographical space; so in passing from Palaeozoic to Mesozoic ages we leave the Orthocerata and the Trilobites, and enter the domain of the Belemnites and the ordinary Crustacea, and thus discover successive changes of life on a great scale, following one another in the order of geological time. By this mode of arrangement the true place in geological time is assignable to each group of organic life; its first appearance, its progress, and often its extinction, are marked with the fidelity of a true history, though as yet unaccompanied by more than a relative chronology. Thus, to speak only of marine tribes, the first appearance of fishes is in the Upper Silurian; the Ichthyosaurs and Plesiosaurs began and ended their tyrannous dynasties with Mesozoic life; while Brachiopodous mollusks showed themselves among the early Cambrians, and have preserved their "*sang azul*" to these later days.

Mr. Lowry, the skilful engraver of this 'Chart of Fossil Crustacea,' has tried his hand with success on several things of the kind, one being a general tabular view of characteristic British Fossils. But the Chart now before us differs from these and all other attempts in the fullness of the plan and the curious ingenuity of the execution. The large sheet is covered with nearly 500 figures, drawn by Mr. Salter and Mr. H. Woodward, which represent all the characteristic forms of fossil crustacea, and a considerable number of living genera; these are arranged in curvilinear spaces which truly represent the geological duration of each large group, its beginning and expansion, its contraction and extinction; and each particular generic form finds its true place in geological time. Thus, for each "order," there is its representative space on the stream of time, and in this stream the contemporaneous groups can be easily compared and studied so as to gather a comprehensive view of crustacean life in any geological period. Let us pick up a few notions from this suggestive sheet of "scarted paper." What crustaceans are on the earliest battle-roll of Cambria? Alas for the Trilobites! those primeval depredators soon passed away, like the Taillefers and other noble families who "came in" with the Conqueror. But just as many of that humbler race who wielded Saxon "bills" with some strength at Hastings, still remain in possession of the lands of their forefathers, so the little modest Ostracods and Phyllopods, which are registered among Cambrian families, retain their place in all the books of ancient life, and have brought down to this day their tight-fitting armour of double shells, or broad dorsal plates, and their little swimming feet or springy tails. The monstrous tribe of Eurypteridae, some of which were six feet long, was happily confined to Palaeozoic ages, while nearly all the lobsters and other "long-tails" are unknown till the Mesozoic period, and the crabs and "short-tails" generally are confined to the oolitic and later deposits.

Again, how completely are the main features

of each great group maintained from the beginning to the end of its history, and how marked is the separation of the groups in all the course of their contemporaneous life! Look at the Xiphosura, and compare the living king-crab with the fossil Limulidae of the carboniferous rocks; or at the Cirripedia, one of whose genera, *Pollicipes*, is found in the sea, and formerly lived in cretaceous and oolitic waters; or at the Astacidae, which always were lobsters without mistake, and kept themselves distinct from the rival clan of Palinuridae or cray-fishes.

Whoever is interested in questions regarding organic affinities, and the changes of life in relation to time and physical conditions, will desire to see more of these Charts—faithful representations of real facts, whose meaning cannot be wholly concealed by the pleasant fictions which are woven around them by physiological analogy and geological conjecture.

A well-arranged Catalogue, with useful notices of each great group of crustaceans, accompanies the Chart.

Travels in Egypt and Syria. By S. S. Hill. (Longmans & Co.)

In a spirit of the utmost social propriety, and in a style of the truest parliamentary eloquence, Mr. S. S. Hill, Fellow of the Royal Geographical Society, records, in this thick volume, his travels in Egypt and Syria. We have not the advantage of knowing either Mr. Hill or his former book; but, from our experience of his campaigning between Dan and Beersheba, we conceive of him and his habits of life after this wise. A gentleman, of middle age, comfortable in person and in position, who reads the *Times* from beginning to end, advertisements and moneyarticle included, who has a pew in the proper church of his district, and subscribes for the Blue Books, who dines early in the day, and after taking his forty winks in an arm-chair, likes to have a quiet conversation with his wife or with the clergyman on the 'ologies and 'isms now driving the world to distraction,—such we can imagine to be the cosy and respectable author of this journey from Cairo to Beyrout. Boswell tells the story of a gentleman who was always striving to behave philosophically, and always failing miserably in his attempt, because his good-humour always got the better of him. Mr. Hill is happier than Boswell's friend. He succeeds perfectly in being philosophical, after the manner of Johnson's imitators. Indeed, for a hasty traveller, his philosophy is rather in his way; but he likes it, and makes copy of it on a considerable scale. Two brief extracts will serve to exhibit the nature of Mr. Hill's observations and reflections, and will save us the use of epithets which we have not the heart to apply. The first is part of a conversation with an Arab of Cairo, on the Eastern treatment of women:—

"This occasion of our intercourse was commenced by an observation I happened to make, concerning the impression made upon the mind of a European, upon seeing the veiled ladies of his country, several of whom were at the time passing by the open window at which we were standing, on large and richly-attired donkeys. I inquired of him, whether, when in the European quarter of the globe, he had not been pleased with seeing the ladies dressed after the European manner; upon which he asked very cautiously, whether the servant who was attending with the *tchebooks* understood the language in which we were conversing, which was Italian, and upon being answered in the negative, he said, 'Then I will remark,—and you must not blame me for asserting briefly, what, if the time permitted, I would employ arguments to proclaim,—that even concealing of the eyes in the street is

in women most correct. A woman should not be at any time known in the street, which the less she frequents the better. Indeed, it were even better that her very existence were unknown beyond the circle of her nearest relatives.—'As far as the matter concerns myself,' I replied, 'I only regret this disguise and confinement because it deprives me, as a stranger, of a pleasure I have been accustomed to enjoy in Europe; and among the ladies of Cairo, if a man may judge by the eyes that one does commonly see, you should have beauty among you of every variety and kind.'—'It is no doubt so,' said the Arab; 'but although I am an advocate for the strictest guard upon the acts of our women, I am not an advocate for the conservation of every mal-application of the divine system of which it is a part. Now, although you are not a Mussulman, yet as a traveller you doubtless respect the religion of the people among whom you for the time sojourn.'—'I have great respect,' I replied, 'for all modes of worship when I believe them to be sincere, being firmly assured that they will be accepted by the Deity, by whom the conduct of men in their relations to each other must be more regarded than their words and professions.'—'I will acknowledge then,' said the Arab, 'that I dissent from some things that exist among Mussulmans, but I should explain to you that it is not the Prophet's injunctions that I arraign, but their occasional misconception and their misapplication. The Prophet received the Koran and delivered it from time to time to his countrymen, and the sacred volume contains many things adapted to the age in which he came, and the condition in which his political relations placed him: of these some are now inapplicable, and should be no otherwise regarded, than as a matter of pure history; there are others again which time has sanctioned, though taught in an age much darker than that in which we live, adhered to and zealously defended, to the obstruction of that advance of knowledge which ought to have discovered what should and what should not be maintained. Many passages are taken in the literal sense which should be considered as merely figurative, and by this means are they ill-adapted to the circumstances of those to whom the divine word should be preached in every country. But brighter days in the history of the faithful and of all mankind will come. They may be at hand! We are now just what the Jews were at the advent of the Messiah, and what the Christians were at the coming of Mahomet; and, until a new dispensation be given, we shall grow worse and worse—but this will come. As the Gospel succeeded the Pentateuch, and the Koran the Gospel, so surely will another and purer dispensation explain the three that have preceded it, and establish a law adapted to extend at least to all those of the three faiths which owe their existence to revelation, and perhaps admit all the human race to the benefits and blessings which the munificence of God will appoint to lessen the evils of this life, and conduct the faithful to the participation of joys unspeakable in that eternal state which will assuredly be the portion of the true believers hereafter. But,' added he, as he forsook the somewhat solemn tone in which he had been speaking, 'have you studied the Koran?'—'I have read it,' I replied.—'You Christians, then,' said he, 'are far more apt to judge of Islamism from the effects which the negligence or misapplication of the text of the Koran has produced, than from a fair examination of the divine work and its application.'—'And is it not possible,' I then said, 'that the Mussulmans sometimes judge in the same manner of Christianity? Have you perused the books we esteem holy?'—'We have as much of them in the Koran,' said the Arab, 'as it is proper for us to peruse. The Prophet was well acquainted with both the preceding revelations.'—'But is it not impossible,' I replied, 'that the very corrupted condition in which you are aware Christianity existed when Mahomet came, may have induced him to entertain the opinion which he seems to have formed of the Gospel?'—'By no means,' said the Arab. 'It is more likely that he returned to Mecca or Medina after his sojourn in Syria a very fair Christian, and would have so remained had the Koran not been revealed to him. The dispensation

through Jesus, the Son of Mary, was like that through Moses, and given to spread, and the means to that end were adopted. When the Messiah appeared, the Jewish religion had expired in spirit, and the world was overrun with wickedness. The Romans, who then governed, were to be converted by words and reason. But as you know from your Scriptures that these were not always the means used by the legislators and prophets of the Jews, you must acknowledge that God permits the acts of mankind to march by steps unchecked by his will and unforeseen by themselves, and what means he will employ, in the event of his again addressing himself to the human race, it is impossible to foresee.' This reasoning being new to me, I was much at a loss to know what sort of arguments to use, in order, if possible, to put the religion of Europe in a more favourable light than it had hitherto appeared to the Arab.

The second extract describes an interview which Mr. Hill and his fellow-travellers, one of them a lady, had with the Emir of Balbec:—

"The hall which we entered was spacious, but furnished with nothing more than divans and matting. Several attendants were standing beyond the matting beneath a divan, upon which the Emir and an Arab, whom we afterwards found was his brother, were seated, superbly dressed after the Arab manner, puffing the *tchebook*, and at the same time playing chess. They regarded us for a moment as we entered, but they neither rose nor discontinued their game, probably thinking that we were suppliants for the Emir's distribution of justice in some dispute, and offended at our abrupt entry. The servant, however, that was with us, more accustomed to the want of dignity in our appearance, and shocked at the reception which we seemed to receive, stood silent, while we most unceremoniously took our places on either side of the Emir and his companion. Upon this, however, the chess-players turned from their game and began to converse with us. The first part of our discourse consisted of the usual compliments, of course, after which the Emir informed us that a tradition existed among the Arabs here, that the temples within the walls of the citadel which we had examined were nearly entire about three generations before the present time, when they were overthrown by an earthquake, which destroyed nearly all the buildings in that country that were of unhewn stone, and left the superior edifices we had seen in almost the same condition they are now found. In a few minutes after our intercourse commenced, the Emir, who had been observed to regard the European lady with much curiosity, arose from his seat, and requested her to accompany him to his harem, which invitation the lady readily accepted, and the two gentlemen were left to the care of the brother of the Emir, who did not, however long favour us with his company, but proceeded to amuse himself with his fine horse, which stood richly caparisoned in the court. The time now passed very slowly with us, though we afterwards found it had been quite the reverse with the lady; and, in truth, had my case been that of her husband, I think I should not have been entirely without jealousy during my lady's absence. There was, nevertheless, no cause for any disquietude, and, when the lady re-appeared, we were much entertained with an account of her treatment in the harem, which made amends for our different experience during her absence. It seemed that she was expected a few minutes before her arrival, and upon her entrance she was greeted with a shower of odoriferous flowers, while two of the ladies she met threw over her a splendid robe which entirely enveloped her person. Her situation, indeed, might have been highly amusing to a spectator, but must have been rather tedious to herself. She was surrounded by the ladies and their slaves in the harem, and presented with every luxury the land afforded, without being able to carry on any discourse save by signs and gestures little better than those which the uneducated dumb employ in Europe; yet the cheerful spirits with which she returned to us were a proof how much she had enjoyed her novel experience. Thus, as soon as we had recovered the lady, we

took leave of the stately Emir, mounted our steeds, and returned to the encampment with mixed feelings, in which content prevailed."

Unconscious humour is not always a bad kind of that gracious element. We have read many a page of facetious writing in which there was less spring of genuine laughter than lies in the above, when read in a serious mood. We like the suggestion of vicarious jealousy; we admire the lady's cheerful spirits; but, above all, we return with pleasure to the "mixed feelings, in which content prevailed."

Dalziel's Illustrated Arabian Nights' Entertainments. The Text Revised and Emended throughout. (Ward, Lock & Tyler.)

The Arabian Nights' Entertainments. Revised, with Notes, by the Rev. G. F. Townsend. Illustrated. (Warne & Co.)

To the illustrations of the Dalziels' version of the Arabian Nights we have more than once called attention. The issue is now complete, with more than two hundred engravings, by the Messrs. Dalziel, from designs by Messrs. J. D. Watson, J. G. Pinwell, A. B. Houghton, T. Dalziel, J. E. Millais, J. Tenniel, and others. The greatest number of drawings is furnished by Messrs. Houghton and T. Dalziel, who alternately illustrate whole sections of the latter part of the book. Having examined the works of many of the contributors, we shall confine our remarks to those which have not yet been noticed in these pages. With regard to the text, that before us, although excellent in its way, is, like all other English versions,—except that by Mr. Lane,—founded on M. Galland's French redaction of the original, and is about as much like the Arabic as one of those begit and splendid hookahs which you may buy in Paris, of home manufacture, is to the sober and chastened instruments that are now scarce in Stamboul itself, although of the true oriental make; nevertheless, this is a very creditable version of the marvellous book which did so much for our youth. It is right to say thus much, lest people should fancy they are reading the true thing, which is not to be found out of Mr. Lane's manly and beautiful translation. As the older version is that of our youth, who among us has not enjoyed the enchantment which pertains even to Beaumont's meagre rendering, and is but strengthened by Forster's still pallid and imperfect work?—who owes not to one or other of these the recollections of warm feelings with regard to the daily basting-nadoing which Behram bestowed on Prince Assad, and a host of other moving memories! A new generation will enjoy the same. Two little ladies of our acquaintance lately discussed the merits of the Princes Amgiad and Assad; one of them is bitterly jealous of Queen Margiana. Such life have these stories that Abou Hassan's trick upon the Caliph, by which he obtained relief in impecuniosity on falsely announcing the death of Nonzahtoul Aouadat,—which was the same as that practised upon Zobeide by the latter,—was actually practised not many months ago by an artist's model and his wife upon several painters, and with success, until defective arrangements brought them face to face, and both alive. We are not so old as to have lost gladness at the opportune arrival of the four armies before the capital of the King of the Magi, which seems to have prevented the probable results of the Princes' simplicity, when they would have put themselves again into the hands of Behram, that truculent fire-worshipper and sea-captain, whose sudden conversion to the Mussulman faith was so obviously open to suspicion that he might as suddenly relapse and sell the Princes into

captivity, or beat them both as he had beaten one before. We still see the propriety of the arrangement by which Behram became "one of the principal officers of Amgiad," the unbeaten brother; we consent not to inquire into the commissariat arrangements of the four armies, although it is too probable that the poor Magians must have suffered,—and do not question the wisdom of Prince Amgiad when he married Bostana, "in consideration of the essential service she had rendered Assad," although he had the slightest possible acquaintance with that lady, and, owing to the razing of her father's residence, her *dot* must have been inconsiderable.

It is by no means a misfortune that the illustrations to the latter half of this edition of the Arabian Nights are produced almost entirely by the two artists named above; on the contrary, they, with the exception of Mr. Pinwell, were the most fortunate designers of woodcuts for the former half. By Mr. Houghton are many excellent designs, although he does not always enter into the peculiar spirit of his subject. Take the design of "Gulnare of the Sea and her brother King Saleh," neither of whom suggests anything beyond two human creatures at the bottom of the ocean, gaped at by certain fish; "Gulnare summoning her relatives," although innocent of the fantastic element proper to an incantation, and weak in spirit, is a much better design, still showing the shortcoming of the artist's conception of his subject. "King Beder transformed into a bird" is much better; withal not fantastic enough, yet freer in expression.

The text of the second-named work is founded on the version of Dr. J. Scott, who published a revised edition of Beaumont's translation of the French rendering from the Arabic by Galland, which is almost a century old; this version Dr. Scott "occasionally corrected" from the original. The publication before us has been "expurgated," for better or for worse. The notes are mostly from Sale, d'Herbelot, Rycant, Picart, and others; although generally trivial, they may not be the less acceptable to the youthful public for which they are intended. The illustrations are happy in one respect, that is, that being printed on leaves which are independent of the text, there need be no difficulty in removing them from the book, a proceeding which we should recommend to any father who desires to preserve his children's taste.

A Catalogue of the Original Works of John Wyclif. By Walter W. Shirley, D.D. (Oxford, Clarendon Press.)

Dean Hook has described John Wyclif as an "ultra-radical," and such of our readers as remember our review of Dr. Shirley's edition of the 'Fasciculi Zizaniorum' will doubtless recollect that the editor of that work—a work so strangely edited—considered Wyclif to be rather a political than a religious reformer. We showed the peculiar theological leaning of the editor, and we pointed out how he both ante-dated and post-dated history. Before that edition was given to the public, Dr. Shirley was already engaged in the compilation of the Catalogue now before us. We learn from the Preface that there is an intention at Oxford to publish a selection from the works of Wyclif, and, as a preliminary proceeding, Dr. Shirley has printed a Catalogue of all the Wyclif MSS. which are extant in London, Oxford, Cambridge, Lambeth and Lincoln, in Dublin, in Paris, Vienna and in Prague, as well as in the private collections of the Earl of Ashburnham, Countess Cowper and Baroness North. This Catalogue includes the extant

Latin as well as the extant English works. Between these Latin and English works Dr. Shirley rightly discerns a difference of character. "The Latin are very often systematic treatises on philosophy or theology; they are almost always argumentative and comparatively unimpassioned; they contain, in short, the appeal of Wyclif to the educated intellect of his time." The English works "are almost always short, being intended for popular circulation." Both have been hardly used by other scholars, especially abroad. They have been copied, abridged, divided, altered in title, and fragments have been welded together and published as an independent work. There is, in short, confusion and, we may add, difficulty in getting order out of this confusion. The difficulty is not only in distinguishing between true and forged manuscripts, but in discovering how much of an alleged manuscript may be really Wyclif's and how much of it the work of another hand. This difficulty has already caused at least one experienced scholar to trip. Dr. Shirley sends forth this Catalogue in order that other scholars may, if possible, add to it the titles of other of the reformer's manuscripts not known to the present editor. The idea and intention are worthy of every praise. We entirely agree with Dr. Shirley, who fully appreciates the historical and theological importance of the Latin works of Wyclif, that "the English are precious for the history of our language," and "interesting as the first appeal of the Reformation to the people of England." Of works authentic, lost and spurious, the list is very long, and the difficulty of distinguishing between the first and the last is considerable, even to accomplished scholars like the Regius Professor of Ecclesiastical History. Forgeries of manuscripts have been plentiful at all times, and great discretion will be required on the part of those employed in the research.

There are some persons who are unable to account for the fact of so sweeping a reformer as Wyclif dying quietly at Lutterworth—he who had denied transubstantiation and laughed at the pretensions of popes and cardinals. The reason is clearly given by the Dean of Chichester, who says, in his Life of Archbishop Arundel, that "nothing can be clearer than that, up to this time" (that of the Lollards, who were a consequence of Wyclif's preaching), "heresy was regarded in England as an exclusively spiritual offence, exposing the offender to spiritual censures, but not punishable by forfeiture of lands or goods, much less by the infliction of death." There was then no statute *de Hæretico comburendo*, and the stake was not raised till Wyclif had passed from the power of those who would gladly have sent him thither.

Dr. Shirley, who recurs to the fact of Wyclif being incessantly mixed up with the politics of his day, mentions one tract, and falls into a singular error in doing so, which reminds us of those we noted in his edition of the *Fasciculi*. He says that an address, in one of the tracts which he examines, to "the moste worshipfullest and gentelleste Lord Duke of Gloucestre" cannot be Wyclif's, "for the Dukedom was not created till after Wyclif's death." This inaccuracy is inexplicable. Wyclif died in 1387. Thomas Plantagenet, surnamed "of Woodstock," sixth son of Edward the Third, was created the first Duke of Gloucester in 1385; and he held that title till the year of his murder, 1397. Let us add, as a genealogical curiosity, that Stephen Penny, not many years since sexton of St. George's, Hanover Square, was the sole representative of this first Duke of Gloucester, and, doubtless, he might have quartered the Plantagenet arms on his barrow, if poverty presented

no heraldic bar to such a display of fallen greatness.

Dante as Philosopher, Patriot, and Poet. With an Analysis of the Divina Commedia, its Plot and Episodes. By Vincenzo Bottà. (New York, Scribner & Co.)

The Inferno of Dante. Translated in the Metre of the Original, by James Ford, A.M., Prebendary of Exeter. (Smith, Elder & Co.)

A veneration for the memory of Dante Alighieri and a devout regard for the 'Divina Commedia' have struck deep roots in the American soil. It is not among the highly-educated class alone that these sentiments exist; the people also participate in them, and the name of Dante has become a household word in every homestead where English is spoken. The book of Vincenzo Bottà, which is an evidence of this, is not a new translation of the Divina Commedia, or an attempt to render the poem into better English than has hitherto been done, which would be a hopeless task; but it contains a learned digest of the most recent labours on the science and philosophy of Dante, with much original matter, showing that the author has fully comprehended his subject, and has been privileged to sit at that banquet of angels' food, which, with loving care, the poet spread for his more intimate friends. He has penetrated the mind of Dante, and conversed with him face to face. The work is dedicated to Italy, on the commemoration of the Sesto Centenario in which she celebrates her restoration to national life, and is offered as a humble tribute of the author's devotion, and of his participation in the joy of the event. It consists of two parts, the first relates to the life and times of Dante, his politics, philosophy, science, and religious principles. The second contains a careful analysis of the poem, in which, with copious selections from Cary's translation, we have the connexions of the whole given in a learned and comprehensive manner. The author's remarks on the 'Vita Nuova' and on Beatrice, are extremely just; without a correct idea of the latter, the more recondite and exact meaning of the poet is lost. He says, "The 'Vita Nuova,' therefore, must be regarded, not as the record of the early love of the poet, but rather of that new Life, of that intellectual development, in which he became conscious of the in-dwelling of the divine life; when, his spiritual insight becoming more acute, finite objects revealed themselves to his mind as mere shadows of an infinite reality, to which he longed to unite himself. But whatever semblance of personality may seem to attach to the Beatrice of the 'Vita Nuova,' in the 'Convito' and the 'Divina Commedia' she becomes purely symbolic." His brief analysis and account of the 'Convito' are equally deserving of commendation. The profound subjects of creation, the divine origin and immortality of the soul, free will, and the moral destiny of the race, following the convictions of Dante Alighieri, are treated of in a brief but masterly manner—"Man is destined to reach his highest development through the union of his soul with the Supreme Good, which he can only accomplish by rendering his will perfectly conformable to the Divine will, as manifested in that harmony which makes 'the universe resemble God.'" In the scientific details, the recent work of Dr. Barlow is frequently quoted and acknowledged, but, in some other places, it does not appear that the author has equally admitted his obligations to the English Dantophilist. The account of Dante's political system is worthy of attentive consideration. The author holds

that the writer of the 'Monarchia' is entitled to a place among the reformers of all ages.—His plan of social organization presents an ideal in which the race appears as a great individuality, endowed with immortal life in its collective character, subject to that law of mutual responsibility among its members which is destined at some future time to become the bond of all nations. It involves the principle of indefinite progress developing through perpetually extending associations. It embraces the unity of mankind, not as the result of conquest, but of the harmonious distribution of national agencies for the highest common object. . . . The idea of Dante did not necessarily involve monarchical institutions, as is commonly believed, but simply the concentration of social power into an individual or collective authority, which should exercise the common sovereignty for the good of the people."

His remarks on the treatise 'De Vulgari Eloquentia' show equally that the author has imbibed the spirit of the original.

The second part, the 'Divina Commedia,' is introduced by a dissertation on its "Mythology," its "Allegoric Character," and "The Protagonist of the Poem." "From whatever point of view the vision may be regarded, Dante stands forth not only as the painter of the immense picture which he unfolds before our eyes, but as the protagonist and the central symbol of the action which he portrays. Unlike the ancient poets, whose personality is lost in the events which they sing, he never disappears from his scenes. He carries us with him in his mystic journey, causes us to see what he sees, to hear what he hears, to feel what he feels. Whether passing through the fire and the ice of the infernal gulfs, ascending the solitary mountain of the penitents, or borne by the force of love from sphere to sphere, he is always the lover, the theologian, the philosopher, the Florentine, the Italian, bearing with him the memories of his youth and manhood, the sorrows and the hopes of his nation and of his race."

In reference to the second work at the head of this notice little need be said. This also is a generous offering "to the memory of Dante on the occasion of the sixth centenary of his birth." As such we receive and welcome it; but the author himself suggests that, "under ordinary circumstances," it "might not so well be allowed." Let the reverend and learned prebendary, however, take comfort to his soul by knowing that among all the multitude of books written and printed and published in honour of the Sesto Centenario, his own is not unworthy of holding a distinguished place, and had it been out in time to have figured at the great gathering in the ancient palace of the Podestà at Florence, it would have added no little reputation to the honourable sympathy manifested by England. Against any imaginary resemblance, however, between Dante's head, as here reproduced, and the traditional likeness of the poet, as handed down in the portraits by Giotto and others, we must utter a respectful protest. Touching this portrait, as the readers of the *Athenæum* probably know, a difference of opinion has recently arisen in Florence. Some critics deeming the once admirable fresco discovered by our countryman, Seymour Kirkup, as a copy from a *tavola* by Giotto, and setting up instead a truly horrid effigy found in a codice of the Riccardiana, as the more genuine. We have seen better portraits than this in various other codici. The work by the reverend author has no summaries nor notes, and the new version is given on opposite pages to the Italian text, apparently in the same number of verses. Take the first three *terzine* as a specimen of the style:—

At the mid-stage of human life, estray'd
I found me in a wood obscure; the way
Guiding aright was lost: and all was shade.
Ah, what it was 'tis hard—how hard—to say;
This woodland waste, so piercing sharp, and strong;
It haunts me still, renewing the dismay;
Well nigh as death 'tis bitter: yet my tongue
Of other things, there seen, shall record bear;
For that the good I found demands my song.

We think it might have been as well to have omitted the original text; the confront does not turn to the advantage of its English companion.

NEW NOVELS.

Passing the Time: a Story of some Romance and Prose in the Life of Arthur Newlands.
By W. Blanchard Jerrold. 2 vols. (Low & Co.)

HOWEVER deftly the threads of its two pieces may be interwoven, and however gallantly it may float upon the breeze, a close scrutiny is sure to detect the composite texture of the banner which is composed one half of silk and the other half of cotton. 'Passing the Time' is made up of incongruous materials, and though the author has with much cunning "fine-drawn" the heterogeneous fabrics so that no definite seam is visible in his patchwork, the critical eye sees at a glance where the silk joins the cotton, and again where the cotton intermingles with the silk. Made up of two distinct sorts of literature, the book is a collection of social essays quite as much as a novel; and if on the present occasion we regard it as a work of fiction we do so out of respect to the author's wish made manifest by the title.

Loitering into the story, as a clever dandy lounges through a ball-room, bestowing words on those with whom he wants to speak, falling across those whom he wishes to encounter, and steering clear of the persons whom he desires to avoid, Mr. Jerrold, at the outset, talks to his characters rather than of them, and makes them known to the reader without any of those formal introductions which often impart an unalluring stiffness to the opening chapters of novels. Bright with natural mirth and healthy humour, these introductory pages contain pictures and touches that raised in us a hope that we should find 'Passing the Time' a story of high merit. For instance, the glimpses of suburban life from the top of an omnibus, on the knifeboard of which Arthur Newlands travels into the City, are given with great dexterity; and the natural freshness and wholesome humour of the scenes thus presented to the reader show that the author has a quick eye for the poetry of prosaic life. His characters are quite ordinary people, and they feel, think, act after the fashion of ordinary people; and this fidelity to commonplace life commands a word of grateful recognition at the present time, when novel-readers have grown weary of heroines who bear no resemblance to living women, and of novels that contradict at every turn of a leaf the lessons of experience. A benevolent old merchant of the city of London; an idle young barrister who, under love's guidance, discovers that idleness is poor sport for an educated Englishman; a family of well-looking and right-minded young people, who inhabit a comfortable mansion on Forest Hill; two censorious, rich, scandal-loving old maids, who spend their lives in worrying the people who submit to the querulousness from motives of affection or self-interest:—these are the chief members of the society to which Mr. Jerrold's readers are introduced. And all goes pleasantly enough with the said readers until the Forest Hill circle is assailed by sickness and death, which impel Mrs. Liddell, the mistress of the mansion, to carry her daughters off to Australia

for the sake of sea air, and the effects which usually follow from complete change of scene.

At this point the novel ceases, and the essays begin. The Liddells having started for Australia, Arthur Newlands resolves to spend the months that must elapse before their return in some course of useful exertion. Passionately in love with Emily Liddell, he has given her countless hints of his sentimental condition; but instead of responding to these diffident intimations of affection, she has feigned insensibility to his homage, and has gone off to Australia without giving him any satisfactory assurance that she cares for him more than she does for the old gardener or any other faithful dependent of the Forest Hill home. It does not appear how the clever and manly young fellow was so foolish as to let Emily quit England before he had made her a definite offer of his hand, and ascertained from her lips whether she would ever consent to be his wife. Loyal and chivalric suitors are always timorous; but some familiarity with sentimental affairs emboldens us to say that the most nervous and fearful swains find courage to speak and brave the chances of failure when, like Arthur Newlands on the eve of Emily's departure, they are about to be separated for many months and by vast seas from the objects of their devotion. Over-cautious with his tongue, Arthur suffers fearfully in consequence. Fortunately for him, he receives at this crisis a commission from Mr. Dockrill, the benevolent merchant of the story, to visit France and transact certain business, the nature of which is not very clearly defined. "Now," says his employer, "what I want you to do is to give your close attention to a little matter in turpentine and cork I have on hand at Bayonne." To "pass the time" during Emily's absence he accepts the trust, and having "given his close attention to that little matter in turpentine and cork," he visits other places of France, and sends home to Mr. Dockrill divers lengthy and entertaining reports without regard to the commercial prospects and social state of the French people. Having served the merchant's purpose, the best of these papers are now printed for the benefit of the public; and from them and concurrent accounts of Arthur's personal adventures the reader of 'Passing the Time' is enabled to glean much entertaining information about life in the Pyrenees, French book-hawkers, French workmen's libraries, agriculture in the neighbourhood of Bayonne, the state of Europe in 1848, the docks of St. Nazaire, and the amusements of Paris,—information gathered with conscientious care from a variety of sources, and arranged with the lightness and perspicuity which invariably mark the author's papers on social statistics; but still, not the information that one expects or cares to find in the centre of a romance.

The second volume closes with admirable spirit. On her return to England, Emily soon lets Arthur know that she loves him; and as the reader feels his heart beating and his eyes wet over the happiness of the young people, he acknowledges that Mr. Jerrold "has it in him" to write a really good novel if he would only give proper time and pains to the task.

William Bathurst. By Lewis Hough. 3 vols. (Hurst & Blackett.)

WITH more skill in the construction of the story and more vigour in the style, 'William Bathurst' would have been a powerful novel; the idea is excellent, and the moral tone healthy; the characters are all life-like human beings, and there is no false sympathy or false sentiment in the whole book. But the story is told tamely and feebly; the effect upon the reader is below its real merit. There is an occasional

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touch of drollery which is agreeable. Here is a description of a cockney villa, which is a good specimen of the author's descriptions: "Thirty years ago a highly-decorated villa by the side of the London road and in the parish of Acton, used to attract the admiring, or, as it is impossible to please everybody, sometimes the scornful, gaze of travellers. Its style was Elizabethan-Gothic-Egyptian, with a touch of the Chinese-Swiss. It had verandahs, turrets, painted windows, gable ends, comic waterspouts, and was, in fact, the kind of habitation that naughty Ruskins will find provided for them in Limbo." There are many good touches of character, but the whole story wants force; the author has not put out his strength to tell it, and it takes little effect, though it contains the heart of the saddest tragedy that can be enacted in real life. It is a tale of the fatal dowry of being weak, with the utter ruin that a weak character brings on its possessor and on all belonging to him. William Bathurst is the son of a serious widow, a model youth, trained to wear list slippers in the house, to go to church twice on Sundays, to a dissenting lecture once a week, and a visit to Exeter Hall during the May meetings. He is a docile boy, a docile young man, and so long as he is under good guidance he goes steadily and well; but he must be under the government of somebody—he needs to be led. At first, fate is good to him. Leeson, a fast school-fellow, has him initiated into some branches of knowledge not set down in the schoolmaster's prospectus; but they are separated before he makes much impression on William. William then goes on the even tenor of his appointed way; becomes a clerk in his uncle's office, who is a thriving attorney, with the prospect of succeeding to the business; he marries a charming young woman, and becomes a prosperous man and a model of respectability; but it is only whilst there is no influence brought to bear upon him in a contrary direction. An accident brings him into companionship with the old schoolfellow who at school taught him to drink and smoke, and to swear, and who as a young man led him off "on the spree," though only for a few days. William Bathurst's guardian angel carried him back to his mother's influence and Leeson had to go to join his regiment in the Austrian service. But when they came together after many years for the third time, Major Leeson was a man loose on the world, with no occupation and very slender means. The influence of his character on William Bathurst is well shown; he does not intend to do him harm, he really likes him, but he is fatal to him,—leading him from his business, from his home, from his family,—leading him into betting, gambling, horse-racing, disreputable speculations; sliding down the inclined plane to ruin; and yet Major Leeson is not a villain; but he has qualities which lead William Bathurst like a fatalist. The sorrow of William Bathurst's wife,—the sufferings of the family,—the bottomless gulf of ruin into which William Bathurst at last falls, are all drawn truthfully, if not with a vigorous hand. The other characters,—Harry Johnstone, the brother of William Bathurst's wife, Minnie, old Mr. Johnstone, and William Bathurst's mother, make a cheerful diversion from the gloom of William Bathurst's history. But the author has not put out his full powers, and we expect better things from him in time to come.

The Bucklyn Shaig: a Tale of the Last Century.
By the Hon. Mrs. Alfred Montgomery. 2 vols. (Bentley.)

THE tradition of the Bucklyn Shaig has not much connexion with this story. It is a legend which exists in the county of Surrey, near Rei-

gate. A wicked lord, who had committed many crimes,—murdered his wife amongst the rest,—was one day going out to hunt the wolf in the forest. A poor friar came up, begging for alms; the baron wore a broad hunting-belt, with a great gold buckle, and his wolf-hounds were round him; the friar was plain-spoken, and the baron, in a rage, set the hounds at him; they flew upon him, and left him half dead; but as the baron was riding away, the friar pronounced a doom upon him—that the evil one should mount behind him, and hold by the buckle of his belt. The wicked baron was never seen after. The huntsmen and guests heard screams in the forest, but the baron never returned; only all that night the sound of a horse galloping backwards and forwards over a certain piece of road was heard, but never reaching home; and sometimes labourers returning late from their work have seen a horse galloping at full speed, with a horrid and terrified-looking man on his back, whilst the devil, in the guise of a shaggy wolf, holds on behind, with his arms round the horseman's waist. The people call it the "Bucklyn Shaig"; and sometimes, if a wicked man rides that way, the Bucklyn Shaig will jump up behind him, and ride with him till he crosses a brook, and then leap down and jump over the fence in the likeness of a black cat or a shaggy dog. This legend is appropriated to the Cliffords, an old Roman Catholic family. The history of the different members of the two branches of the family makes a novel with many romantic incidents; it is pervaded with much good religious feeling, which, though tinged with the Roman Catholic faith of the author, can hardly be objected to by a reader of any denomination. The interest turns on the pious efforts of a dutiful and affectionate daughter to win her father, who is not much better than the baron in the family legend, to repentance and amendment. For this end she gives up her wish to enter a cloister, and comes home to do her duty as a daughter. The Baron Clifford's sins and sorrows are told in an interesting, though rather sentimental style. It is a strictly Roman Catholic story, and readers not of that persuasion must lay their account to finding nothing but Roman Catholic teaching in the book.

OUR LIBRARY TABLE.

Two of the Saxon Chronicles, parallel: with Supplementary Extracts from the Others. Edited, with Introduction, Notes, and a Glossarial Index, by John Earle, M.A. (Oxford, Clarendon Press.)

FOR the first time the student of Anglo-Saxon history has now, through the scholarship, industry, and enthusiasm of the Rector of Swanswick, a clear and connected account of our vernacular chroniclers and their works. The latter he has examined, described, questioned, judged, adapted, or dismissed, with rare patience, fairness, ability, and critical power; and these qualities distinguish also all Mr. Earle's remarks on the translators and editors of those important contributions to our early history. Many similar contributions perished at the dissolution of the monasteries; but much of what survived was gathered by Archbishop Parker, Cotton, Lambard, Camden, and Laud. The first Saxon Chronicle that issued from the press was that edited by Wheloc, in 1642; and Milton,—for whom it was reserved "to lead his countrymen back to the originals of their early history, by being the first to publish a history of the Saxon period, derived from the Saxon chronicles,"—was the first of our historians who had the benefit of a printed Chronicle of that early period. To Miss Gurney, of Norwich, belongs the honour of being the first to print, in English, 'A Literal Translation of the Saxon Chronicle,' 1819. To the ability of this lady Mr. Earle renders ample justice. To fully appreciate what that gentleman has himself accomplished, his book must be carefully studied.

Anglo-Saxon students will find it one of the best aids to those who are desirous to be perfect in our ancient language and history.

Lyra Americana: Hymns of Praise and Faith, from American Poets. (The Religious Tract Society.)

THIS collection of sacred American verse does not get beyond the merit of being agreeable. The writers (Prof. Longfellow and Mr. Bryant making the exception) have, for the most part, an imitative and second-hand air. They have read Cowper and Montgomery with unctious. One (good Mrs. Sigourney) would hardly have written her sweet but feeble verses had not Mrs. Hemans shown her the way. 'The Christian Year,' so liberally copied in this country, appears to have few adherents on the other side of the Atlantic. To complete the character of this volume, it behoves us to say that the absence of that familiarity and sentimentality, with which certain hymn-writers who have been in great request in England are chargeable, is meritorious and welcome. To give the reader a favourable impression of an anthology, in which there is not a line which can give offence, let us transcribe a lyric which is new to us:—

THE PURER PATH.

No bird-song floated down the hill,
The tangled bank below was still;
No rustle from the birchen stem,
No ripple from the water's hem.

The dusk of twilight round us grew,
We felt the falling of the dew:
Far from us, ere the day was done,
The wooded hills shut out the sun.

But on the river's farther side
We saw the hill-tops glorified,—
A tender glow, exceeding fair,
A dream of day without its glare.

With us the damp, the chill, the gloom:
With them the sunset's rosy bloom;
While dark, through willow vistas seen,
The river rolled in shade between.

From out the darkness where we trod
We gazed upon the hills of God,
Whose light seemed not of moon or sun;
We spoke not, but our thought was one.

We paused as if from that bright shore
Beckoned our dear ones gone before;
And stilled our beating hearts to hear
The voices lost to mortal ear!

Sudden our pathway turned from night;
The hills swung open to the light;
Through their green gates the sunshine showed;
A long, slant splendour downward flowed.

Down glade and glen and bank it rolled;
It bridged the shaded stream with gold;
And, borne on piers of mist, allied
The shadowy with the sunlit side!

"So," prayed we, "when our feet draw near
The river, dark with mortal fear,
And the night cometh chill with dew,
O Father!—let thy light break through!"

So let the hills of doubt divide,
So bridge with faith the sunless tide!
So let the eyes that fail on earth
On thy eternal hills look forth;
And in thy beckoning angels know
The dear ones whom we loved below!"—*Whittier.*

That something noble and original remains yet to be done in the domain of sacred poetry—and this without any tinge of sectarianism—we have long been convinced; but the feat is not accomplished in this 'Lyra Americana.'

The Outlines of Materia Medica: Regional Symptomatology, and a Clinical Dictionary. By Henry Buck, M.R.C.S. (Leath & Ross.)

MR. Henry Buck presents us with what he is pleased to call "The Outlines of Materia Medica" from a homoeopathic point of view, and we warmly advise laughter-loving allopaths to order the book from their medical libraries. As an introduction to the 'Dictionary of Globular Pharmacy,' Mr. Buck presents the reader with six "Rules for Practice,"—why do the promulgators of directions for the millions almost invariably confine themselves to six simple rules?—and of these half-dozen canons for homoeopathic procedure the last runs thus:—"In treating chronic diseases, the same powers of observation are required; and frequently several remedies must be exhibited, and the changes in the character of the disease carefully watched. Chronic diseases are very prone to fence with the best practice. Sometimes the various attenuations

and triturations of the same drug will be required to attenuate very persistent diseases; consequently it is impossible to lay down any especial rule; all must depend on the talent and experience of the practitioner." After this specimen, do laughing-allopaths think us wrong in advising them to procure Mr. Henry Buck's "Outlines"?

On Scents, Perfumes, and Cosmetics.—[Des Odeurs, des Parfums, et des Cosmétiques, par J. Piesse]. The French Edition, published with the Consent and Co-operation of the Author, by O. Reveil. (Baillière & Co.)

ALTHOUGH France and, in France, Paris especially, occupies the first rank in the production, sale and exportation of perfumery, that country has not hitherto possessed a work on the natural history, chemical composition and effects of perfumes. France imports some of her materials from Italy, Sicily and the East; but she also has ample store within her own fragrant bosom. Provence yields her sweet tribute of roses; and in the department of the Maritime Alps, the rose and the tuberose, the jessamine, the jonquil, the pink, the mignonette, the heliotrope, the lemon and orange trees are particular objects of cultivation, on account of the aroma they afford, and which is so highly prized. M. Piesse takes the lead in the manufacture of essences, distilled and pleasant-smelling waters, and in the commerce of pomades, cosmetics and elixirs. After Paris, no city exports more perfumed soaps than Marseilles, itself a city of most unsavoury odour; and Algiers yearly increases her trade in the compounds of delicious essences. M. Piesse's English book is already known to our readers. It has been re-formed, with additions, in French, by M. Reveil, who has written, by way of introduction, an amusing historical sketch of perfumery in past ages. This is full of social illustrations, among which the most curious, perhaps, is the account of a singular fountain, by which Philip of Burgundy at a grand entertainment, supplied ladies with rose-water. May not the *Mannekin*, at Brussels, be the chief portion of this old fountain?

Album of the Fairest Flowers of German Poetry, for Britannia's Daughters.—[Album der Schönsten Blüten Deutscher Dichtkunst für Britannias Töchter, von Dr. J. T. Loth]. (London, Whitaker & Co.; Edinburgh, Seaton & Mackenzie.)

ONE of the best collections of German anthology we have yet met with. The young ladies for whose profit the collection has been made will find a flower in nearly every page; and useful lessons within some of them, as in 'Der Blumen Rache' of Freiligrath, in which celebrated piece there is counsel as well as beauty. The editorial duty has been carefully executed by Herr Loth, who has prefaced the selections made from each author by a neat biographical sketch, and has added to the text literary and historical notes necessary for its illustration. All this is done with a wise brevity not at all inconsistent with fullness of detail and instruction. Altogether, biography and poetry, the information conveyed in the former, and the taste manifested in the selection of the latter, justify us in the hearty commendation which we accord to this pleasant and useful Album.

Baillière's Victorian Gazetteer and Road Guide: containing the most Recent and Accurate Information as to every Place in the Colony. Compiled by R. P. Whitworth. With Map. (Baillière.)

IN his Preface to this work, which will be of utility to many of the settlers in Victoria, and will be perused by every one who takes a lively interest in the affairs of the colony, the editor observes: "The present work, which is the first of a series which it is intended shall comprise the whole of the Australian colonies, has been originated and carried out with a view to give, in a condensed and practical form, the whole of the information which it is thought is necessary for a thorough knowledge of every part of the colony of Victoria, and will prove acceptable to all classes of persons both at home and abroad. * * From the numerous alterations which are continually taking place in a colony so liable to rapid changes, it is, of course, impossible that the work can be literally correct; and even beyond that, it is only to be expected, in a book

containing so many facts depending on no fixed data, that numerous errors must occur; but, so far as possible, the utmost care has been taken, by dealing only with such statements as were borne out either by internal or by corroborative evidence; whilst the descriptions of places are given from the best authenticated sources or personal observation, and the latest published statistics availed of." A mere hasty survey of the names of stations, districts, rivers, mountains, gathers suggestive evidence as to the characters, sympathies and nationalities of the settlers who christened the different localities. The names of well-known English, Scotch and Irish families; the names of pleasant villages in fat English counties, or of Highland glens, or of rivers that sparkle bright in green Erin; the names of European generals, admirals and battle-fields; and such quaintly pathetic appellations as "Mount Misery" and "Starvation Creek"—point to the story of the country's settlement. And truly wonderful, as well as perplexing, is the orthography of some of the Victorian names, such as Warrnambool, Wondilligong, Woolamai, Wychetella, Koo-wee-rup, Corranwarrabull, Cooy-ya-long, Burceaberryll, Buckrabanyule, Baw-baw, Bealiba, Anyaghe Youangs. Mr. Whitworth has evidently expended great labour on this topographical dictionary.

From what we have seen of *The Ready Writer: a Course of Eighteen carefully-graduated Narrative Copy-Books*, by H. Coombes, E. T. Stevens, and C. Hale (Longmans & Co.), we are not disposed to set a very high value upon it. The style of writing is inferior to that of many copy-books in extensive use. Nor do we admire the plan of giving narratives to copy. One thing at a time is as much as children should be asked to do; and their whole attention should be fixed upon the formation of letters and words, without any thought or care about anything else, when the business in hand is simply learning to write. It is a fallacy to aim at making lessons in writing interesting. Certainly the object will not be attained by the method here adopted, which we think also less suitable for forming a good hand than that of giving letters and words to be copied repeatedly in one exercise.

We have on our table, *Miscellanies from the Collected Writings of Edward Irving* (Strahan),—*Tales from Shakespeare*, designed for the use of *Young Persons*, by Charles Lamb; with Illustrations by John Gilbert (Routledge),—*The School for Fathers*, by Talbot Gwynne (Smith & Elder),—Vol. I. of *The Young Englishwoman: a Magazine of Fiction and Entertaining Literature, Music, Poetry, Fine Arts, Fashions, and Useful and Ornamental Needlework* (Beeton). We have also the following Pamphlets:—*Report on the Geological Exploration of the West Coast*, by Julius Haast,—*Appendix to the Second Edition of the Tanning Process*, by C. Russell (Hardwicke),—*Poultry Breeding in a Commercial Point of View, as carried out by the National Poultry Company (Limited), Bromley, Kent; Natural and Artificial Hatching, Rearing and Fattening, on entirely New and Scientific Principles, with all the necessary Plans, Elevations, Sections, and Details, and a Notice of the Poultry Establishments in France*, by George Kennedy Geyelin (Simpkin & Marshall),—*Hasty Recognition of Rebel Belligerency, and our Right to Complain of It*, by George Bemis (Boston, Williams & Co.),—*Declaration of American Independence, and other Documents* (Hamilton & Co.),—*Davis and Lee: a Protest against the Attempt of the Yankee Radicals to have them and the other Confederate Chiefs Murdered; a Vindication of the Southern States, Citizens, and Rights by the Federal Constitution and its Makers; and an Exposure of the Perversions of the said Constitution, and the Falsifications of Historical Records, by the Massachusetts Exponents; and also (incidentally) President Johnson's Southern and State Rights Principles*, by P. C. Centz (Mitchell & Co.),—*On Telemeters, or Instruments for Measuring Distances*, by the late Archibald Hamilton Bell, M.A. (Taylor),—and *Electrical Communication in Railway Trains: the Causes considered which have hitherto Prevented its Successful Application; with a List of the several Patents for the Attainment of that Object to the Present Time*, by Andrew Edmund Brae (Wilson).

CHILDREN'S BOOKS.

Beeton's Annual: a Book for the Young. With Illustrations, printed in Colours, and many Woodcuts, from Original Designs by Eminent Artists. (Warne & Co.)

GORGEOUS with crimson and gold, containing a variety of clever tales, articles, and verses, suitably illustrated by artists up to their work, and well put together in every respect, 'Beeton's Annual' is a capital book; and we recommend it to the notice of every father, uncle, or guardian, natural or otherwise, who, with his mind's eye fixed on a particular cherry-cheeked, bright-visaged, curly-pated youngster, is saying to himself, "He's a jolly little rascal, and I'll spend a few shillings on a Christmas present for him." Speaking as joint-editor, Mr. Samuel Beeton, who clearly is of opinion that no fishmonger should utter evil words concerning his own fish, says of the 'Annual,' "In truth, able pens, accomplished pencils, an artistic printer, and an indefatigable publisher, have helped to form this book, of which not a line, written or engraved, has been employed before. Whatever is here is original—wood and picture. And whether this volume—which has cost more monies than I will own—is a commercial success or not, I think I may at any rate live in the belief that it will not be a bad book that will beat it." Amongst the writers to whom Mr. Beeton, in his jubilant preface, draws special attention, are the Rev. J. G. Wood, Captain Mayne Reid, and Messrs. James Greenwood, Thomas Hood, and Davenport Adams; but he neglects to give an editorial puff to two of his best writers. Mr. Robert Wormald's paper, 'The University Boat Race,' a survey of the aquatic contests of Oxford and Cambridge, from the first University boat-race up to the present time, is written with spirited simplicity, and is a summary of facts that will, doubtless, re-appear, from time to time, in the newspaper reports of future races. Mr. Cosmo Monkhouse's poem, 'The Worcester Boys,' is a ballad that will live in the minds of children. Commemorating the sad accident which some months since consigned ten naval cadets to death beneath the waters of the Thames, the ballad is worthy of its subject.

Aunt Sally's Life. By Mrs. Alfred Gatty. (Bell & Daldy.)

IN eighty-five brightly-written pages Mrs. Gatty tells the story of a doll's life. The pet of the nursery and the butt of the school-room, this doll endures strange vicissitudes; and after losing her good looks through the barbarous violence of certain boisterous children she is buried in their garden and put out of sight. Even in the grave there is no rest for her. Exhumed by the same hands that interred her, she is stuck upon the stump of a tree, with a cap on her head and a pipe in her mouth, and made to do duty as an "Aunt Sally," for the amusement of a party of boys and girls who throw clubs at her, and laugh heartily whenever she gets a knock on her nose. Instead of resenting such disrespectful treatment, Aunt Sally observes, with imperturbable good humour, "Well, the new game is a rough one I know, as I said before, and I get some desperately hard blows now and then; but a loyal heart and a strong body are grand things, and I don't see why one shouldn't be of use as long as there's a scrap of one left." The characters of the story are as good as its moral.

Little Lilla; or, the Way to be Happy. By E. C. With Four Engravings. (Seeley, Jackson & Halliday.)

"Little Lilla" is barely five years old when her father thus addresses her: "And so, dear, God sends us troubles as physic to make us well; to punish us when we do wrong, to help us to get over our faults, to keep us from getting too fond of this world, which is not to be our home; to make us think of Heaven, which is our real, beautiful and everlasting home. But troubles don't always do people good. If they fret at them, instead of trying to take them patiently, that is, And, Lilla, you know we must all learn things by degrees." Saith Lilla, "What are degrees?" Papa exclaims, "Degrees mean steps. If you want to go up to the nursery, you couldn't very well manage without the staircase, could you? Well, all the troubles,

and all the pleasures, and all the duties which come to us in our lives, if they are properly met, will make steps for us to mount up higher and higher on our heavenward path." The writer of these lines knows a very clever little girl who, if she were thus sermonized by her papa, would answer, "Don't keep on talking long words, for I am only a little girl." Wordsworth asked concerning a little child that lightly drew its breath and felt its life in every limb, What should it know of death? And if such a happy, buoyant, blithesome creature can know nothing of death—what can it know about a "real, beautiful and everlasting home"? When E. C. has nursed her own children, or learnt to love and understand a sister's children, she will be less anxious to make a poor little weakling's brain ache in vain endeavours to comprehend the meaning of "eternity," and to solve problems which vex the strongest mind.

The Little Doorkeeper: or, Patience and Peace.
By S. T. C. With Engravings. (Seeley, Jackson & Halliday.)

THE author of 'Waggie and Wattie' has not upon the present occasion produced a story that will afford children much pleasure; but the religious tone of 'The Little Doorkeeper' will secure the approval of a certain class of purchasers.

Shellburn. By Alexander Leighton. (Smith, Elder & Co.)

DISSATISFIED with the tone of our most popular novels, Mr. Alexander Leighton has kindly published this tale in the hope that its forcible diction, cunning plot, and high morality may inspire successful novelists with a desire to produce a nobler literature than aught that has hitherto proceeded from their pens. Accepting the author's statement of his aim, we regret that his work gives but small promise of accomplishing its purpose. With a courageous determination to overcome all obstacles we have fought a difficult way through the first hundred and fifty pages, and so far as we see the meaning of their ill-arranged and, in some cases, inexplicable paragraphs, it appears to us that 'Shellburn' is by no means worthy of a writer who regards "fiction as a means of moulding the heart and inclining the affections towards what is good and lovable." Like many well-meaning persons, Mr. Leighton seems to have over-estimated his mental attainments and capabilities.

The Magic Lantern: How to Buy, and How to Use It. By "A Mere Phantom." (Houlston & Wright.)

To persons who possess magic lanterns, which they are vainly endeavouring to "manage properly," this brief treatise on the properties and uses of a popular scientific toy will be of service. Under a "Mere Phantom's" tuition the stupidest and clumsiest paterfamilias alive, or any other man, may soon learn how to "work a lantern" to the satisfaction of a highly critical assembly of boys and girls.

LIST OF NEW BOOKS.

Aids to Bible Reflection for Daughters of Great Britain, cr. 8vo. 5s.
Annandale's Malformations, &c. of Fingers and Toes, 8vo. 10s. 6d.
Bedon's Book of Jokes, 8vo. 1s. 6d.
Brown's Sporting Tour in India, by Capt. Hunt, illust. 8s. 4d. 2s.
Calvert's Thoughts for Thoughtful Minds, 12mo. 4s. 6d.
Cassell's Illustrated Shakespeare, 7 vols. 1s. 6d. Comedies, 7s. 12s.
Charlesworth's J. Sketch of, by Fitzgerald, 8s. 3s. 6d.
De Lard's 36 months among the Charities of Europe, 2 vols. 2s.
De Solia's (J. M.) Vocabulary of the Pentateuch, post 8vo. 7s. 6d.
Donaldson's Recollections of an Actor, 8s. 2s. 6d.
Fletcher's History of the American War, Vol. 2, 8s. 18s. 6d.
Gothic and Anglo-Saxon Gospels, par. col. notes by Bosworth, 12s.
Guardian Angel's Whisper, Words of Counsel, &c., cr. 8vo. 7s. 6d.
Hebrew Scriptures, translated by Sharpe, 3 vols. 12mo. 7s. 6d.
Hill's Travels in Egypt and Syria, 8vo. 14s.
Holmes's Autocrat of the Breakfast Table, People's Edit. sq. 1s.
John Gilpin, illust. in colours, by Doyle, 4s. 1s. 6d.
Lytelton's Sermons preached at Hagley, 8s. 3s. 6d.
Meynard's Parish of Waltham Abbey, 12mo. 2s. 6d.
Mellie's Coming Events, 12mo. 2s. 6d.
Monod's Jesus tempted in the Wilderness, 12mo. 2s. 6d.
Paraphrases for Drawing-room, by author of 'Trap to Catch,' 1s.
Phonicians, Sketches, &c., by John Phoenix, 12mo. 1s. 6d.
Recreations of a Country Parson, 1st series, illust. cr. 8vo. 12s. 6d.
Reynolds's Notes of the Christian Life, cr. 8vo. 7s. 6d.
Roberts's Practical Treatise on Urinary Diseases, post 8vo. 12s. 6d.
Scott's Marmion, photo. illust. sq. 1s. 6d. 1s. 6d.
Sophocles, Tragedies, new trans. by Plumptre, 3 vols. cr. 8vo. 12s. 6d.
Spargemann, The Papers, 12mo. 1s. 6d.
Stephens's Flemish Relics, Architectural, &c., photo. illust. 8vo. 21s.
Taylor's Twofold Purpose of Creation, 12mo. 3s. 6d.
Thackeray's Maxims, 3 vols. 3s. 6d. 3s. 6d.
Taylor's Moral Recollections with Catechism, 8vo. 7s. 6d.
Two School Girls, &c., by author of 'W. W. World,' 12mo. 2s. 6d.
Wallace's Communion Services, Presbyterian Form, 12mo. 2s. 6d.
Webster's Parish of Waltham Abbey, cr. 8vo. 7s. 6d.
Webb's Balaiah, a Tale of the Captivity, large sq. 3s. 6d.
Wright's Contributions to Apocryphal Lit. of New Test. 8vo. 7s. 6d.

NATIONAL PORTRAIT EXHIBITION IN 1866.

The Lords of the Committee of Council on Education have determined to hold a NATIONAL PORTRAIT EXHIBITION at South Kensington, in the Arcades overlooking the Royal Horticultural Society's Gardens, which will be opened in April, 1866.

This Exhibition is based upon the suggestions made by the Earl of Derby, in a letter dated 6th May, 1865, from which the following principles are made—

"I have long thought that a National Portrait Exhibition, chronologically arranged, might not only possess great historical interest by bringing together portraits of all the most eminent contemporaries of their respective eras, but might also serve to illustrate the progress and condition, at various periods, of British Art. My idea, therefore, would be, to admit either Portraits of eminent men, though by inferior or unknown artists, or Portraits by eminent artists, though of obscure or unknown individuals. I have, of course, no means of knowing or estimating the number of such Portraits which may exist in the country; but I am persuaded that, exclusive of the large collections in many great houses, there are very many scattered about by ones and twos and threes in private families, the owners of which, though they could not be persuaded to part with them, would willingly spare them for a few months for a public object.

The question of one, two, or three Exhibitions in consecutive years, would, I apprehend, be mainly decided by the result of future inquiries as to the probable number of pictures which could be obtained, and the space which could be found for their exhibition. But whether the period over which each Exhibition (if more than one) should range, be longer or shorter, the point on which I should set the greatest value, in an historical, if not in an artistic, point of view, would be the maintenance of the chronological series. I shall be very happy if any suggestion of mine should lead the Committee of Council to take up seriously and carry out, with such alterations as may be deemed expedient, suggest, a scheme which I think could hardly fail of being generally interesting; and I should have much pleasure in placing temporarily at their disposal any Portraits from my collection at Knowley which they might think suitable for their purpose."

My Lords have constituted a Committee of Advice, consisting of the Trustees of the National Portrait Gallery and other noblemen and gentlemen, as follows—

THE EARL OF DERBY, K.G. President.

*The Lord President of the Council	The Dean of Christ Church, Oxford
The Duke of Buccleuch, K.G.	The Provost of Eton
The Duke of Devonshire, K.G.	Mr. A. B. Baker
The Duke of Marlborough	Mr. C. Suckville Bale
The Duke of Leinster	Mr. A. Barker
The Duke of Wellington, K.G.	Mr. Beck
The Duke of Cleveland	Mr. E. A. Bowring, C.B.
The Marquis of Lansdowne, K.G.	*Mr. Thomas Carlyle
The Marquis of Salisbury, K.G.	Mr. C. C. C. C.
The Marquis Camden	Mr. Richard Cholmondeley
The Marquis of Hertford, K.G.	Mr. H. Cole, C.B.
The Marquis of Exeter, K.G.	Mr. Dominick Colnaghi
The Earl Percy	Mr. J. T. Gibson Craig
The Earl Cowper, K.G.	Mr. G. W. Dacent
*The Earl Stanhope	Mr. H. Doyle
The Earl of Harrowby	Mr. R. H. Fisher
The Earl of Warwick	Mr. John Forster
The Earl Fitzwilliam, K.G.	Mr. A. Fountaine
The Earl of Hardwicke	Mr. W. F. Fraser
The Earl Delawarr	Mr. J. A. Froude
The Earl of Charlemont	Mr. F. Grant, R.A.
The Earl Spencer, K.G.	Mr. J. Gregory, M.P.
The Earl of Clarendon	The Rev. W. G. Harcourt
The Earl of Verrulam	Mr. Thomas Duffus Hardy
The Earl Brownlow	Mr. George Harvey, P.R.S.A.
*The Earl Somers	Mr. J. Heywood Hawkins
The Earl of Dudley	Mr. A. Helps
The Viscount Cranborne, M.P.	Mr. M. J. Higgins
The Viscount Sydney, G.B.	Mr. George Hoguel
The Lord Stanley, M.P.	Mr. R. S. Holford, M.P.
The Lord Elcho, M.P.	Mr. A. J. B. Beresford Hope,
The Lord Eichen Oxford	Mr. J. B. B. Beresford Hope,
The Lord Wharcliffe	Mr. F. Y. Hursthouse
The Lord De L'Isle and Dudley	Prof. Rev. Charles Kingsley
The Lord Talbot de Malahide	Mr. Charles Knight
The Lord Taunton	Mr. J. Knight, R.A.
The Lord Houghton	Mr. David Laing
The Master of the Rolls	Mr. H. Layard, M.P.
The Hon. R. Curzon	Mr. W. L. Longwood
The Hon. Algernon Egerton, M.P.	Mr. Norman MacLeod
The Hon. Spencer C. B. Ponsonby	Mr. Alfred Morrison
*The Right Hon. B. Disraeli, M.P.	Mr. J. Murray
The Right Hon. W. E. Gladstone, M.P.	Mr. A. Panizzi
The Right Hon. Spencer Walpole, M.P.	Mr. J. R. Planché
The Right Hon. Sir Robert Peel, Bart, M.P.	Mr. J. P. Pollen
The Right Hon. W. W. Cowper, M.P.	Lieut. General Rawdon
The Right Hon. H. A. Bruce, M.P.	Mr. R. Redgrave, R.A.
The Right Hon. Sir W. Gibson Craig, Bart.	Mr. S. Redgrave
The Right Hon. Chichester Fortescue, M.P.	Mr. Richmond, A.R.A.
Sir Percyval Hall Dyke, Bart.	The Very Rev. Dr. Rock
Sir Charles Bunbury, Bart.	Mr. J. C. Robinson
Sir John S. Hippisley, Bart.	Mr. W. Russell
C. C. Wentworth Dilke, Bart. M.P.	Mr. G. Schaff
*Sir Chas. L. Eastlake, P.R.A.	Mr. H. D. Seymour, M.P.
Sir Frederick Madden	Mr. R. F. Sketchley
The Vice-Chancellor of Oxford	Mr. C. Smith, P.R.H.A.
for the time being	Prof. Goldwin Smith
The Vice-Chancellor of Cambridge for the time being	Mr. R. Soden Smith
The Dean of Westminster	*Mr. W. Smith
The Dean of St. Paul	Mr. R. Sneyd
The Dean of Windsor	Mr. James Speeding
*Are Trustees and Secretary of the National Portrait Gallery.	*Mr. W. Stirling, M.P.

Mr. Samuel Redgrave, to whose valuable labours the successful undertaking of the collection of Portraits is chiefly due, has undertaken the special charge of directing the Exhibition, and Mr. Sketchley will act as Secretary.

By order of the Lords of the Committee of Council on Education.

Arrangements approved for the Exhibition.

1. The Exhibition is specially designed to illustrate English history and the progress of Art in England. It may be divided into two or three sections, representing distinct historic periods, exhibited in successive years, depending upon the number of the portraits received and the space available for their proper exhibition.

2. It will comprise the portraits of persons of every class who have in any way attained eminence or distinction in England, from the date of the earliest authentic portraits to the present time; but will not include the portraits of living persons, or portraits of a miniature character.

3. In regard to Art, the works of inferior painters representing distinguished persons will be admitted; while the acknowledged works of eminent artists will be received, though the portrait is unknown or does not represent a distinguished person.

4. The portraits of foreigners who have attained eminence or distinction in England will also be included, with portraits by foreign artists which represent persons so distinguished.

5. The Exhibition will be held at South Kensington, in the spacious brick building used for the refreshment-rooms of the International Exhibition of 1862; and these galleries, which are perfectly dry, will be fitted up, preparatory for the Exhibition, and patrolled day and night by the police.

6. All charges for the conveyance of pictures accepted for exhibition by the Committee will be defrayed by the Department of Science and Art.

7. The Exhibition will be opened early in April, 1866. The portraits, for the purpose of proper arranging and cataloguing, will be received not later than the second week in February, and will be returned at the end of August at the latest; but, though the Exhibition will continue open till that time, any owner who requires the return of his contributions at the end of July will have them forwarded to him at once.

8. In accordance with the usual practice, the Science and Art Department, unless the owner objects, will take photographs of such portraits as may be useful for instruction in the Schools of Art, and allow them to be sold in the Museum; but no permission will be granted to any private person to photograph without the owner's express sanction. Two copies of each photograph taken will be presented to the owner of the picture photographed.

9. As was the case at the Exhibition of 1861 and 1862 (and as is usual at the Royal Academy and other exhibitions), the Department cannot be responsible for loss or damage, but every possible care will be taken of works lent; and it may be added, that the numerous paintings lent for exhibition in 1862 were collected, returned by the same agency as will be now employed, free from any injury or damage of any kind.

10. All correspondence, marked on the cover "National Portrait Exhibition," should be addressed to the Secretary of the Science and Art Department, South Kensington Museum, London, W.

MADAME CARADORI-ALLAN.

It would be hard to name a more perfect example of a first-rate artist belonging to the second class, than the graceful, refined, and accomplished lady whose decease we noted a week ago. All that talent could effect or acquire—talent seconded by grace of manner and personal attractions, was done for and by her; but the subduing warmth and charm of genius had not been granted to her by Nature; and by this the celebrities of Art must be ranged, when their places come to be allotted to them by the historian.

Madame Caradori-Allan's age is given by our contemporaries as sixty-five. She was the daughter of a gentleman in the German army. Her mother, Madame de Munk, may have been a singer. At all events she must have thoroughly understood the intricacies of the singer's and musician's art; having been, it was said, the sole instructor of her daughter, and for many years a professor, enjoying a certain repute, in London.—Their were days when such consummate vocalists as Fodor, Sontag, Pavarotti, Pasta, Garcia the father, were still abroad;—when in England the traditions of Mrs. Billington were in some degree continued and carried out by Mrs. Salmon,—when Miss Stephens and Miss Tree appealed to the public with another spell, that of sympathetic pathos,—days when Braham's splendid voice, impressive declamation and irregular genius were in their prime. In short, "the singer's age" had not passed in England; neither had the time come when European composers conceived themselves privileged, and without losing caste, to write all and any manner of uncouth stuff for the voices, and when the vocalists, by natural consequence, were encouraged to disdain all those subtle processes by which the most delicate of all musical instruments, the human organ, is brought into entire subjection to its owner's power.—Mlle. de Munk, accordingly, was taught to sing, as we understand the word. She was made, to boot, a complete musician, and, further, a versatile linguist; with four languages, English, French, German and Italian, at her command. Her appearance, without being strikingly beautiful, was singularly delicate, feminine, and pleasing.—Her voice (it should ere this have been said) was a light, yet not meagre *soprano*, of two octaves, or thereabouts, in compass, ranging from c to c, and (till Time did its work) perfectly in tune—a voice which ranges, in our recollection, midway between those of Madame Sontag and that sweetest of smallest voices, Madame Stockhausen's,—without possessing the geniality of the one, or the indescribable charm of the other.

Thus, thoroughly armed for her profession, this fair young lady made her appearance on our Italian Opera stage—Lord Mount-Edgumbe's Reminiscences remind us—in 1824; succeeding Pasta and Vestris (how these names take one back to a bygone world!) in the part of Mozart's *Cherubino*. It was impossible that she could fail to make a favourable impression; and for some ten years,

during which period her marriage took place, she was frequently engaged at our Italian Opera,—to sing as *Cecilia* to *Pasta's Medea*, as *Giulietta* to her *Romeo*, as *Amenaide* to her *Tancredi*,—and to sustain lighter operas as *prima donna*. She was never incompetent; never impertinent; never unprepared—(what a contrast to certain popular idols whom we have seen and are seeing!) It became clear, nevertheless, that Madame Caradori-Allan's vocation was not for the theatre. She was incurably cold there—never wrong; but, with all her extraordinary musical resources, never quite right; and sometimes too mannered in her execution. The power of transporting her audiences, to which we were then becoming accustomed, and which has been since so largely abused, on every false pretext possible, she did not possess,—though she was a young, pretty, elegant woman; and, as a vocalist, without a defect.

Some consciousness of this fact made Madame Caradori-Allan leave the Italian Opera stage, and during the remainder of her professional career devote herself to foreign travel—this including parts of the world then not worn threadbare. It is pleasant to remember that by her travels she provided an easy fortune against the day (how often unprovided for by singers!) when work must cease.—On her return to England she assumed a leading place as oratorio and concert singer, for which her wide knowledge of music excellently qualified her.—In particular, her performances during the last years of the Ancient Concerts may be commemorated. She retained her position somewhat too long ere she took leave of the public;—becoming fastidious on the score of diapason; as is the usage of those whose voices are declining. We recollect among other incidents of the preparation and first performance of 'Elijah,' at Birmingham, a vigorous attempt made by her to induce Mendelssohn to transpose the air which opens its second part, "Hear ye, Israel," in her favour;—and her unwillingness to admit the impossibility of such a proceeding, even though the air runs into the following chorus without a break. The end was, that at this first performance of Mendelssohn's oratorio, that noble song was merely spiritlessly *walked through* by her; and the composer (as his letters attest) recorded his discontent on the matter.

For the benefit of singers yet before the public, do we note this tale of tenacity, and not in any spirit of depreciating an excellent artist, because she was at last forsaken by self-knowledge. Let us add, that Madame Caradori-Allan had other tastes and talents than for music; that her elegant and courteous demeanour made her welcome in society; that she was happy in her married life; and that she carried with her into her retirement those best wishes which can belong only to a complete artist and an honourable woman. Those so thoroughly prepared for every exercise of her profession as herself are far too few.

THE SHAKESPEARE BUST.

Stratford-on-Avon, Oct. 23, 1865.

Mr attention has been called to a letter from Mr. J. T. Burgess in your last Saturday's paper, and I have to apologize to that gentleman for my inability to give him so decisive an answer as he wished when he made the inquiry from me in the church respecting the monument of Shakespeare; and I will also say, that I am sorry no arrangement was made on the occasion referred to for some one to have given the visitors a description of the church and of the various objects of interest therein.

I had the impression that this had been attended to, and consequently went down to the sacred edifice quite unprepared myself to do more than answer such questions as were put to me in the best way I could off-hand. Now, as far as I can remember, I told Mr. Burgess that I was not aware, until he called my attention to it, of the discrepancy between the monument and Dugdale's engraving, that I had never heard of any considerable alteration being made in the monument, and was inclined to think nothing had been done at it, except an alteration in the colouring. This may be, for aught I know, frightful ignorance in the Mayor of Stratford-on-Avon, and deserving of the severest

reprobation; but I beg to submit that it in no way proves "that the life and memorials of Shakespeare are not made objects of study at Stratford-on-Avon." No, make out the Mayor to be as wanting as you please in the knowledge which he ought to possess; let him be as stupid as you like; but be logical, and do not include all the inhabitants of this town in your censures, many of whom are, I shall venture to assert, deserving of much better treatment at your hands. And even the Mayor is bold enough to say that he will not yield to your Correspondent nor yet to you in veneration and loving appreciation of all that concerns the memory of our illustrious townsman William Shakespeare.

JAMES COX, jun.

THREE GENERATIONS OF FEMALE LIFE.

Paris, Oct. 24, 1865.

M. About—whose 'Holidays of a Countess' you reviewed last week—is at once a close observer and a severe critic of manners in this bright and not over-moral city of Paris. When he moralizes, it is with the air of a man who may throw the first, and the second, stone without fear of the consequences. His hardihood, if it provoke recollections which are unfavourable to his consistency, at any rate gives great variety and piquancy to his writings. Being, as I have said, a close observer, he is able, with the wit and picturesque force which are at his command, to say something bright and good on any subject he approaches. He can play dextrously with dangerous weapons. He is the most courageous of living French writers; courageous in this, that whenever he offers an opinion, he offers a complete and decided one. He is never sparing in his blame because he fears the consequences of his censure. He lays a heavy lash upon powerful interests and dominant classes. He drives his keen epigrams into follies and vices, whether they be *en blouse*, or radiant in the boudoir of *Madame la Princesse*. His downright speaking impresses his readers with his strength. He sketches with a broad brush, and discovers that ease with power which is all the charm of a sketch. When, some time back, he undertook to paint the life of a finished—well, shall I call her *Madame de Mi-monde*?—in Madelon, he charged his canvas with some powerful portraits. They were so repulsive because they were so true; but it was a pity he painted them at all. Décamps could have painted the gloom and alime of a sewer; but without going into the question of Art for Art's sake, I venture to think it as well he did not pause in the realms of the *égoutiers*.

For this mistake, however, many must be ready to pardon M. About, when they find him bringing his knowledge of the vices of his generation in aid of those who would correct them. He presents the terrible figures that he can produce at his will in all their naked ugliness, and bids Society see what monsters it is caressing and rearing. Then he puts beside the distortions of modern extravagant and loud life, some gentle presences of the simpler and quieter, and, it must have been, the happier days of old. I came, by accident, a little while since, on three sketches of his, which are in his best manner. He has three figures. He paints first, the grandmother; next, the mother; and lastly, the daughter, who is the fast young French lady of the Second Empire. It is when we contemplate the stately and wise grandmother that we shudder over the slang of the granddaughter, and ask ourselves what this young lady's sons and daughters are likely to be. Here is the sweet portrait of the old matron of the First Empire:—

"There is no longer any truth (he begins) in the old adage, 'like mother, like daughter.' The further we advance, the less we find the daughters of one generation resembling the mothers of the preceding. In going amongst a rich family, in which three generations are flourishing, I will answer for it that this is what you will see. The grandmother, nine times out of ten, is a kind, exquisitely neat little woman. Born at the end of the Empire, or the very beginning of the Restoration, she has preserved her taste for simplicity in dress, her love for intellectual pursuits and the cultivation of the Fine Arts. Her memory is

stored with fragments of old poetry; she has portfolios full of *Romulus* and *Niobe* in crayons; of flower paintings executed by herself after Redouté; she has attempted water-colours and oriental painting; and the strings of a harp are no strangers to her little thin fingers. Her handwriting is somewhat old-fashioned; but in the matter of orthography she might, perhaps, teach something to M.M. Noël and Chapeau. Her conversation abounds, it may be, in generalities, and she indulges in too many anecdotes; but she knows a great deal, she is not wanting in intelligence, and she has found time to think on what she says before giving utterance to it. She is not, perhaps, what you would call *amusing*; but I should be much astonished if an intelligent man would find himself dull in her company. Her mind resembles those excellent little landscapes of 1818, which the *connoisseurs* of now-a-days banish to the garret, as belonging to the style *bonhomme*, but which the curious love to look at now and then for a quarter of an hour, because the artist has thrown in a thousand little details both interesting and amusing to examine."

This is the grandmother; now for her daughter: "The daughter, brought up under Louis-Philippe, is a personage less useless, but at the same time less agreeable. She has received what was called, about the year 1835, a serious education. She has perhaps, passed her examination at the *Hôtel de Ville*; the thing was in fashion twenty or thirty years ago. She can count better than her mother, but does not write so well. She *talks* better, if you like; but she does not *chat* half so well. She is a better musician; but with too much pretension, and too many theories. She has arranged for herself an imposing *répertoire* of literary, artistic, political and religious doctrines. I think her less pious at bottom than her good old mother; but she is much more strict, and more intolerant. Take her altogether, however, this woman has admirable qualities. Her husband, her household, and the education of her children, are serious things to her. If she spends a little too much, if she yields a trifle to the seductions of the milliner and the other brigands of fashion, it is thoroughly against her will; she does it simply to keep up her position, and to pay the necessary tax to the absurdities of the day. It would be very unfair to her to compare her to her daughter, a little person of twenty, who will marry next week, and undertake the happiness of a gentleman without any guarantee from Government as to capacity."

Enter the third generation:—

"Everybody in the house spoils her, and no one has brought her up. Her mother had theories on the subject; but she has been so thoroughly taken up by the duties of society and of her *salon* during the last ten years, that she has never had the time to put them into practice. She only says, sometimes, by way of acquitting her conscience,—'We were not spoilt like you, my children. Until my marriage I always had the drumsticks of the fowls, and in my mother's time it was worse;—the bones of the turbot were by right the share of the children. But now, indeed, the breast of the chicken is not white enough for Mademoiselle, and one must serve her her *ortolans bonés*!'—This mother, so clear-sighted, and so sensible, has never refused anything to her daughter: it is the fashion; what is one to do! The young lady writes about as well as a cat, and is proud of it. 'It is very fortunate,' she says; 'if I wrote like a schoolmaster, like grandmamma, or made my lines as regular as a regiment of soldiers, like mamma, all my faults of spelling would be found out.' She neither draws nor plays; but she indulges in a heap of charming absurdities on such disagreeable accomplishments. 'The piano,' she says, 'is horribly vulgar: *portier comme tout*. I prefer to have twenty francs' worth of good music at the Italian Opera than to go and make a mess of it myself at the piano. As to drawing, I can do without it. Suppose I were put to it and fagged for ten years; should I be, even then, anything to come up to M. Ingres?' On the other hand, she dances beautifully, and is very clever in throwing up her foot—after supper. She rides on horseback as well as Cora. She says herself, however, that Cora is not her style. Perhaps there is rivalry between them? At all events, her ideal of *chic* is

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Anna Desions: she considers it a day lost when she fails to see her at the Bois. Last winter she exchanged a few words with Theresa at a concert in the fashionable world. She is not, however, wild about her, and remarks that she has '*trop de chien à la clef*'; for Mademoiselle is a mistress of all kinds of slang. This young person has exhausted three or four governesses. 'They bored me to death,' she observes. She attended also, for five years, the famous class of M. Tourniquet, who so conscientiously discourses on the ancient dynasties of Egypt to the little Parisians,—needless to say without any profit whatsoever:—and, moreover, she boasts of it. 'If ministers and millionnaires were the prizes,' she exclaims, 'then, indeed, it would be worth while to grind so as to secure a good chance. But, luckily, there are no examinations to pass for marriage; it is enough that I am pretty, know how to dress, and have a good *dot*; no fear but what I shall be able to buy a husband to my taste.' Her choice is made, or, to use her own words, 'she has found her dupe.' He is a well-preserved man of forty, and has been courting just a month. It is Mademoiselle who hastens on the marriage. 'Bah!' she cries, 'we shall have plenty of time to know each other!' The gentleman has lived gaily, sown his wild oats, and now marries to settle down. Instinctively and naturally, his heart also bears its part in the change. He is respectful, timid and delicate;—a moral rehabilitation. Good Heavens! how she laughs at him on perceiving the symptoms! Her jokes on the subject have quite disconcerted him, and they are now excellent comrades; but the heart of the *fiancé* no longer palpitates as he pulls the bell. He sends his bouquet, pays his daily visit, and thinks that after all, perhaps, marriage is not so black as it is painted. The engaged couple are left *tête-à-tête*, and they occupy themselves making lists and adding up figures; they will manage to make a pretty good appearance,—that is the chief thing. They have found a tolerable apartment, with a coach-house and stable. You do not suppose that Mademoiselle, who has gone out driving with her nurse, now marries to trudge along on foot! They mean to live very simply at home,—or rather they do not intend to live there at all. Every day in the winter they will dine out, somewhere (they have already arranged with whom); then there will be balls, and a subscription at the Opera, and at the Italian Opera. In the summer they will pay grand-mamma a long visit, and pass a country life. Monsieur has already changed his tailor at the express order of Mademoiselle; his trousers did not fit him properly, so she said. On these arrangements the grandmother presently lets fall a drop of cold water. 'What thoughtless children,' she cries; 'why all these fine plans for the future will come to nothing as soon as the first baby appears!' They look at each other and then at the grandmother, and then they burst out laughing. It is the first time such an idea has presented itself. 'True,' says the young lady, 'one never knows how soon a misfortune may occur.' And then she laughs again, and takes up a parcel of a long shape that has just been brought to her, and puts it on her grandmother's knee. 'The problem is soon solved, grand-mamma; you must take care of the baby.'—'And I am to be its wet-nurse, too, I suppose, sauce-box?'—'Oh, horrible,' exclaims Mademoiselle, 'have not the *Bourguignons* been invented expressly for the purpose of nursing the little monster?'

This picture is bitten in with sharp acid. And now for M. About's reflections:—

"What is the difference between this young girl and the creatures who seek their living beside the lake in the Bois de Boulogne? I see but one, I confess; but that is an important one—virtue. There is the same frivolity, the same selfishness, the same vanity, the same ignorance, the same toilette, the same equipage, the same paint and the same false hair! Still there is virtue, and is not that everything? No; not if the word 'virtue' is simply intended to mean a certain special merit—the only one which the Turks appreciate in a woman. Out of charity, I will admit that this young girl will never break her marriage-vow. But is this all? Will this alone render her husband happy?

A woman may live without passion,—especially as passion is no longer fashionable,—and yet stigmatize, and ruin, and kill by slow torture the poor devil whose name she bears. It is not pleasant, certainly, to be pointed at in the street as an object of ridicule. But if ridicule attaches itself absurdly and unjustly to the betrayed husband, surely it does not altogether spare the one who looks on, with folded arms, at the vulgar, loud and ruinous parade of his wife! It would be difficult to say which is the worse, the complete but carefully hidden sin, or the daily scandal, giving rise to a belief in a hundred such sins. And the saddest thing in all this is not the mere waste of money, although a man—husband or lover—may be eaten out of house, home, and almost honour, by the little teeth of a pretty woman. The fortune spent and wasted by a father or a son may grow again; industrious hands may set to work, and, although tardily, ruin may be averted. But when—after reading one of Madame de Sévigné's letters, or after half an hour's conversation with one of the few real and true women remaining to us—one suddenly falls amongst a half-dozen of these fashionable *mangeuses*, the effect is startling, and one is almost frightened. It is as if the language, the ideas and the sentiments of the worst society had been brought into the good, by the men who act as shuttlecocks between the two! It has been remarked by critics, that of late years our stage, formerly the first in the world, has abandoned wit and intellect for the exhibition of legs, millinery, jewelry and pirouettes. This sad revolution threatens to invade the whole vast theatre of society."

This is very severe, M. About; but it is the writing of a man who is in earnest. The painted *impertinentes* of good society who must have their *ortolans* boned, crowded along the Champs-Élysées. The show, and slang, and jewels, and powder, are everywhere; and the simple heart is nowhere! Cora is the observed of all observers. She and her dismal sisters give the fashion to the mothers and daughters of France; and Thérèse's screaming voice has driven the queens of song from the drawing-rooms. It is a good sign that a writer of M. About's mark has had the courage to draw the portrait of the young ladies of the Second Empire, whose silly heads are turned with the glitter, and dash, and reckless extravagance of the life which sails round the lake in the Bois, now-a-days, between three and six p.m. In such a time, writers of M. About's influence have a duty to perform towards the rising generation; and it is pleasant to see that he, at least, is awakened to a sense of this duty.

B. J.

OUR WEEKLY GOSSIP.

Mr. Moens's Narrative of his Capture and Captivity by the Italian Brigands is announced for publication by Messrs. Hurst & Blackett.

Mr. A. W. Bennett is about to add to his series of "Photographic Gift-Books" an edition of Scott's 'Marmion,' and a work by Mr. F. G. Stephens, entitled 'Flemish Relics, Architectural, Legendary, and Pictorial'; also two smaller works on the Ruined Abbeys and Castles of 'Yorkshire' and 'The Border.'

"Your money or your life," was the good old form of address from strangers bent on profiting by your fears. But with the progress of science we have improved on the ancient methods, even of robbery, and a demand has recently been made on a friend of ours in the new form of "Your money and your life." The request is so original and piquant, that for once we break through a rule and give the applicant an advertisement for nothing. Be it known then to all the world that a certain firm of publishers in Geneva has projected a Collection of Contemporary Biography on a grand scale; to include the illustrious of the earth, yourself included, if you please. This literary firm is generous; offering you the selection of your own facts, the extent of notice you would like, and the kind of appreciation you prefer. It is all a matter of subscriptions. For eight pounds you may have a page of laudation, for forty pounds ten pages. You have only to pay and you will receive. Our friend has

been sagacious enough to treat this Swiss application with unremitting politeness; when the book of Contemporary Biography comes out it will be curious to see what the Swiss has to say on his behalf.

A very curious toy, with which grown-up children amuse themselves, has been lately brought over to this country, and is now sold under the name of "Pharaoh's Serpents." It consists of a little cone of tin foil, containing sulphocyanide of mercury, and resembling a pastille. No sooner is the apex lighted, than there issues from it a thick serpent-like and solid coil, which continues twisting and increasing to a truly marvellous extent.

The late Sir W. R. Hamilton, whose death we noticed a few weeks ago, was the inventor of that new algebra, which he called the theory of *Quaternions*. He was, it is known, occupied upon a new work in development of his invention. Those who take interest in the matter will be glad to hear that the printing of this new work was all but finished when he died, and that it will shortly appear.—In the following week we had to notice the death of Admiral Smyth, and we expressed our fear that his Nautical Dictionary was not very far advanced. We were mistaken: as a manuscript it was left complete, and we believe we may say that the printing will soon be in hand. Admiral Smyth has also revised, intending to reprint them, his long series of contributions to the *United Service Journal*, &c., embracing almost every conceivable topic connected with naval affairs. We are afraid to say what the whole amounts to; but we are much mistaken, with some reason to think ourselves well informed, if two thousand pages be far off the mark.

M. Paris, of Paris, has made one more effort to supersede the ordinary playing-cards with a new set, having some artistic beauty and some little sense. His pack is called an historical series, and the designs are certainly fanciful and poetical. Whether they will be attractive to whist-players may be doubted; but they are certainly an ornament to a drawing-room table, and we can imagine ladies and children liking them very much better than the conventional cards.

Messrs. De La Rue & Co. have issued their Red-Letter Diary and Almanac, as usual, in half-a-dozen forms; as a memorandum-book for the desk, as a lady's card-holder, as a common pocket-book for a gentleman, the same for a lady, and as a calendar for the waistcoat-pocket. In every form it is admirable. The frontispiece is a photographic picture of a portion of the moon's surface.

Mr. Conrad Engelhardt, late Director of the Museum of Northern Antiquities at Flensburg, is about to publish a work, called 'Denmark in the Early Iron Age, illustrated by recent Discoveries in the Peat-Mosses of Slesvig.'

Southwark Bridge and its approaches, which the City proposes to purchase, cost, originally, 666,000*l.*; it was opened in 1819, and pays a dividend on preference shares of about 1½ per cent. on 150,000*l.*; the average revenue is about 3,000*l.* a year; the sum divided is about 2,500*l.*, the remainder going for expenses of keeping the bridge in repair. The original shareholders of this concern have never received a farthing of interest. The value of their property thus barren is 400,000*l.* The bridge proper cost about 400,000*l.*, and is now to be sold for half that sum. This is hardly so bad as the case of Waterloo Bridge, the total amount raised for the construction of which was 1,054,552*l.*, half of which has brought no return, while the mere arrears on annuities for the other portion of the cost amount to 3,077,125*l.*, and are constantly increasing. The sum thus lost would suffice to build London Bridge and its approaches twice over. Many years ago Southwark Bridge was offered to the City, gratis, if the authorities would sanction the railway in coming to Cannon Street, where it now is.

Of all the "smart" instances of Yankee ingenuity, perhaps the smartest is the trick played upon the authorities of New Brunswick after their recent offer of a bounty of three dollars for the snout of every bear killed within the colony. A

large number of snouts was brought in, chiefly by Indians; but in course of time it was discovered that most of the trophies were imitations only, cunningly manufactured of india-rubber and gutta-percha, by clever manipulators in the State of Maine, who sold them to the Indians at half a dollar each. The profit on the trick was handsome; but as the Blue Noses (New Brunswickers) have long boasted they could not be outwitted, the snout-manufacturers are perhaps enjoying a satisfaction beyond that of mere pecuniary gain.

The Acclimatization Society of New South Wales has just published its Fourth Annual Report, from which it appears that the Society is rapidly gaining ground and begins to receive from the colonists, whom it desires to benefit by the introduction of useful plants and animals, the support it deserves. A portion of the Paramatta Park of Sydney has been placed at its disposal. There is also hope that an Act of Parliament will be passed for the protection of acclimated animals about to be liberated. Until that has come to pass the Council hesitate about giving freedom to several new acquisitions. Much as the people of New South Wales value the Alpacas, Angora goats, fish, and other useful animals, they seem to have set almost a greater value upon the facts that "a pair of English blackbirds had built a nest in the Botanic Gardens, and had young"; that "a nest of English skylarks has been found near Bondi"; that "four English sparrows had been liberated"; and that "the dandelion had now become a naturalized weed."

The search for coal, made by order of the Turkish Government in the province of Anatolia, in Turkey in Asia, has resulted in the discovery of a large coal-field at the base of Mount Olympus. The quality is stated to be excellent for steam-boat purposes, and the supply so abundant that it can be sold at 8s. the ton. It is intended to establish a depot of the coal at Suez for the use of steamers.

Old Rome, which really appears to be inexhaustible in its supply of ancient monuments, has lately yielded another crop of interesting relics. In making a cutting in order to render the approach to the Papal palace on the Quirinal more convenient, the remains of a vast mausoleum have been discovered, with various mosaics and statues. The stones of the mausoleum bear the inscription, Cn. Sempronius, Cn. F. Romilia, Cn. Soror, Larcia M. F. Mater.

"When I spoke the other day," writes our Correspondent, "of the princely whimsies of architecture, I did not think I should so soon see another, more imperial in its scale and magnificence, the Castle of Pierrefonds, in course of restoration at the instance of the Empress of the French. Truly, the most imperious *châtelaine* could not desire a nobler ruin to work her will on. The gigantic building stands proudly in the midst of its little valley, cheerful with garden houses, and the village nestling at its feet, without being inaccessible or remote, like the *eyrie* of Hohenzollern. Though the site affords no space for private pleasure (in this inferior to our Windsor Castle), the fine forest of Compiègne is within immediate reach. The works are going on with rapidity; but so riven and ravaged has been the grand old building, that did I not know with what mastery and magic the French of our times pile up and play with mountains of masonry, I should have given it thirteen years for its completion,—and not the three which, at Pierrefonds, is allowed as the time requisite. How far the architect employed is working by guess-work, how far by precise indication, I cannot pretend to say; the fancy seems to me to be to add height by raising the body of the castle throughout a habitable story higher than it may have originally possessed. But this, if it be an invention, is neither obtrusive nor at variance with the character of the fragments now to be re-wrought into a whole. The effect of the whole will be that of solid grandeur, without any of those modern conceits and prettinesses which proprietors having Mr. Wemmick's disposition relish so cordially, and from which the restored Rhine castles are not clear. I cannot resist adding a note in commemoration

of two delightful hours of a faultless September afternoon, spent on the road between Pierrefonds and Villers-Cotterets, where I struck the railway for Paris. The drive offers as fair an example of champagne and rolling country, and French forest (distinct from any other wood-scenery I know) as could be found. The view, looking back towards Pierrefonds, over the charmingly-situated village of Tallefontaine, with its quaint, pierced spire, when seen under the light of a declining sun, is among those which are not to be forgotten.

On the 19th of October 1765, Wolfgang Goethe was entered on the list of students at Leipzig; both town and university have celebrated the centenary of this event in the life of Goethe, the first by calling one of the finest streets of Leipzig (that leading from the Augustus Place along the Upper Park) by the name of the great poet; the other by a festival publication, and the philosophical faculty especially by awarding diplomas *honoris causa* to Baron Briedermann and Herr Salomon Hirzel, both known as thorough connoisseurs and zealous promoters of the Goethe literature. A number of Goethe friends will present the Aula of the University with a fine large Goethe bust, in memory of the day. Goethe's lodging in the "Grosse Feuerkugel" had been furnished some time ago with a slab to his memory, which was ornamented with flowers on the 19th. 'Torquato Tasso' was performed at the theatre in honour of the day.

A sad catastrophe seems to have deprived the town of Nuremberg of a worthy and highly esteemed couple. Prof. J. L. Hoffmann and his wife set out on a journey to Spain at the beginning of August, the commencement of the holidays of the College, at which Prof. Hoffmann was a distinguished teacher. They travelled through Savoy and the South of France, by ship from Marseilles to Barcelona, and thence by land to Valencia, from whence the second and last letter, dated the 24th of August, stated good health, and as future travelling route Alicante, Malaga, Cadiz, Seville, perhaps Murcia, Granada, &c. Directions had been given in this letter to send letters *poste restante* to Toledo, which were complied with. From this place and time no further news has been received, and all trace of the travellers seems lost. As they did not return by the 2nd of October, when the school re-opened and Prof. Hoffmann's duties began, the fears of his friends became serious, and inquiries were set on foot, which resulted in the information that the *poste restante* letter for Toledo was never asked for. This seems a confirmation of the worst apprehensions. Official steps have been taken to learn something certain of the fate of the missing couple. Prof. Hoffmann's name is known beyond the walls of Nuremberg as that of an excellent philologist and clever critic. Mrs. Hoffmann, too, cultivated literature with success, and many of her poems have been published in the 'Album' of the Nuremberger Literarische Verein. We hear that Lieut. Frey has started on a journey to Spain in search of them, or of some knowledge concerning their demise. Not only has he been granted leave readily, but has been furnished by the States Ministry with letters of recommendation to the highest Spanish authorities. The young King of Bavaria himself takes a warm interest in the success of the journey.

WINTER EXHIBITION.—THE THIRTEENTH ANNUAL WINTER EXHIBITION OF PICTURES (the Contributions of British Artists, at the French Gallery, 129, Pall Mall, will OPEN on the 28th OCTOBER. Admission, 1s; Catalogue, 6d.—LEON LEFEVRE, Secretary.

MR. MORBY'S COLLECTION OF MODERN HIGH-CLASS PICTURES IS ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of J. Lewis, R.A.—Hook, R.A.—Phillips, R.A.—Frith, R.A.—Roberts, R.A.—Rosa Bonheur—Henriette Brown—Goodall, R.A.—Cooke, R.A.—Cope, R.A.—Creswick, R.A.—Pickersill, R.A.—Leighton, R.A.—Calderon, A.R.A.—Sant, A.R.A.—Ansdell, A.R.A.—Frost, A.R.A.—P. Nasmyth—Linnell, sen.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Frère—Duvergier—Marks—Pettie—F. Hardy—Kuiperer, &c.—Admission on presentation of address card.

MR. GERMAN LEVEE begs to announce that a new Opera di Camera, entitled LOVE WINS THE WAY, composed by F. Beneloni, libretto by J. Finlay Finlayson, will be produced for the first time on MONDAY NEXT, October 30, at eight o'clock, concluding with Offenbach's CHING-CHOW-HI. Royal Gallery of Illustration, 14, Regent Street.

ROYAL POLYTECHNIC.—Professor Pepper on Polarized Light—New Series-Comic Ghost Story (J. H. Pepper and Henry Dicks joint inventors), entitled 'The Poor Author Tested'—Musical Scene, with the Wonderful Illusion called 'Proteus'—Musical Entertainment by Mr. F. Chatterton—Lectures by Dr. Dumas and J. L. King, Esq. Open from 10 to 5, and 7 to 10.—Admission, 1s.

SCIENCE

SOCIETIES.

NUMISMATIC.—Oct. 19.—J. Williams, Esq., Librarian, in the chair.—Mr. Whitbourn exhibited an unpublished penny of Conenvulf, King of Mercia, found in Kent.—Mr. Lambert exhibited a gold medal, commemorating the marriage of William of Nassau and Mary, daughter of Charles the First, May 12, 1641.—Mr. Peacock communicated an account of a find of Anglo-Saxon coins at Chester, in 1857. The list represents about seventy or eighty specimens, sixty having been stolen a few days after they were found.—Mr. Evans read a paper by himself 'On the Short-Cross Question,' being a detailed account of the large hoard of short-cross pennies discovered at Eccles, in August, 1864. He has divided the coins very carefully into five classes, and the result of his examination of the find, which consisted of about 6,000 coins, is as follows:—1. The short-cross pennies are susceptible of at least five sub-divisions, most of which, however, shade off into each other, so that their order was continuous. 2. The coinage of short-cross pennies commenced under Henry the Second, in 1180, whose coins are approximately represented by those placed under Class I. 3. The coinage continued under Richard the First, whose coins are mainly represented by Class II., though, probably, some of these belong also to the first years of John. 4. Under John a reformation of the coinage takes place, and his improved coinage is that of Classes III. and IV., though, probably, some of the coins of Class IV. may belong to the first few years of Henry the Third. And 5. The coins of Class V. may all be assigned to Henry the Third, under whom, in 1247 or 1248, the short-cross coinage terminated, and the long-cross pennies were introduced.

MEETINGS FOR THE ENSUING WEEK.

THURS. Linnean, 8.—New Genus of Begoniaceae, Prof. Oliver.
FRI. Law of Lead-Graze, Mr. Coultas.
Chemical, 8.—Some new Cornish Minerals, Mr. Odling.
FRI. Philological, 8.

FINE ARTS

EMBROIDERIES AT THE SOUTH KENSINGTON MUSEUM.

No class of Art-antiquities is so little understood as that which comprises decorative textile fabrics of the mediæval period. Whether from the extreme rarity of the objects upon which they were employed, their great inherent value, or the fact that they have been for the most part locked up in the treasuries of continental cathedrals, churches and private chapels, it is certain that we know scarcely anything about mediæval embroidery and its cognate arts except what had been gathered in books, where the knowledge was by no means readily available. Not one man in twenty had, until quite recently, even seen an example of those beautiful manufactures which, more probably than any others, were peculiarly characteristic of their ages and origins, and, what is more to our purpose as a manufacturing nation, display methods of decorating drapery which are perfectly accordant with the laws of Art, and, therefore, precisely such as we need. The lack of good design in the damasked, woven, impressed and embroidered goods, which this country produces by millions of yards, is often regretted, and must, as the knowledge of sound Art spreads, be fatal to the manufacture, should we continue to produce ugly, inartistic and vulgar things. We know too well what is proffered to a buyer in the way of carpets, rugs and damasks; what enormous roses, what architectural ornaments, queer landscapes and wonderfully natural animals, present themselves in the wrong places. All can see the folly of decorating table-cloths and napkins, covers, and the like, with ornaments wrought to represent objects in relief, which, were they admissible at all, should have been moulded in steel or brick and put where nobody could tumble over

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them,—not spread upon tables and floors, or depicted on shawls, gowns and curtains. All who care for design know that the lady who wears a realistic or imitative bouquet on her shawl, or chooses a carpet because its roses are "so sweetly like nature," is nearer a state of barbarism in Art than the South Sea Island damsel whose garment is admirable for its colour and decoration. The dogma is received that the more like nature are your decorations the worse they are in Art, and—if for no other reason than that copying is the lowest application of artistic skill—the less valuable is the design employed. In spite of this knowledge, however, it is hardly possible to get even a table-cloth which does not offend the educated eye; your carpets are strewn with monstrosities, the results of popular ignorance; and barely a season has flown since one of the commonest patterns on ladies' dresses was composed of knots of ribbon in sham relief, badly drawn and worse coloured.

Under these circumstances it is not to be wondered at that the managers of the South Kensington Museum seized the opportunity of acquiring the collection of textile fabrics which had been formed at Aix-la-Chapelle by Dr. Bock, a collection believed to be the best of its kind. As circumstances permitted, these works have been for some time past displayed more or less completely in the Art-Museum. Dr. Bock, the learned author of 'Hierurgia,' has recently completed a catalogue of these treasures. From this as yet unpublished catalogue we extract descriptions of some of the most remarkable articles; we do so in the hope of calling more attention to them than they have yet received. The antiquity of the examples gives them extraordinary claims on our interest; generally speaking, the Art they display is perfect, whether as regards the application of ornament, its nature, colour, or fitness to the fabrics, or the uses which were proposed for the articles themselves. The collection is now placed in table and wall cases in the West Court of the Museum; it cost the nation no more than 486*l.* 13*s.* 4*d.*, and comprises about one hundred and fifty items, some of which are of considerable size.

Stole, white silk, of interlacing diaper pattern, German, end of the eleventh century, nine feet long.—Silk damask, green ground, with imperfect pattern of a bird in yellow and red, Siculo-Arabic (?), eleventh century.—Same, stripes separated by Cufic letters, showing imperfect forms of animals, Turkish, eleventh century.—Silk, crimson damasked in gold thread, seated lions and birds, Syrian, eleventh century.—Silk tissue, lozenge diaper, reddish purple, called "Purple of Tarentum," South Italian, early eleventh century.—Linen tissue, "byssus," extremely fine, originally used as vests for staves for the Virgin, &c., Syrian or Egyptian.—Silk damask, white, with diaper of lozenges inclosing eagles, part of the imperial tunic of Henry the Second of Germany, Byzantine, eleventh century.—Same, red ground, with blue diaper inclosing medallions, in which are four-footed monsters, Byzantine, tenth century.—Fragment of silk and linen damask, the ground striped red and brown, pattern of six-petalled flowers and lions rampant, in white and yellow, oriental (Byzantine?), late twelfth century.—Fragments of damask, silk and gold thread, crimson ground, with pattern of large circles inclosing animals, interspaces filled with *feurs-de-lys*, Byzantine, late twelfth century.—Another, guilloche in gold thread, Spanish, twelfth century.—Another, red ground, pattern of double-headed eagles in yellow, Byzantine, twelfth century.—Portion of an orphrey, Siculo-Moorish, twelfth century.—Fragment of silk, blue ground with figured border, and a griffin rampant, woven in gold thread, oriental, twelfth century.—Portion of an orphrey, green silk, embroidered with a medallion figure of an emperor, the robes in gold, Byzantine, twelfth century.—Fragment of an altar frontal, embroidered in worsted on linen, two angels with inscription, German, twelfth century.—Silk tissue, striped red, green, and yellow, heart-shaped figures in the pattern, Byzantine, thirteenth century. Silk damask, yellow and purple, hexagonal conventional pattern, North Italian, thirteenth century.—Covering to a chalice, embroidery of silk, worsted, and gold thread, representing the Saviour, within a quatre-

foil border, upon a deep blue ground, Italian, fourteenth century.—Embroidery, probably ornament of an alb or amice, on linen, in lozenges of coloured silk and gold thread, German, fourteenth century.—Part of a towel, embroidered in white thread, on linen, with rectangular and floral patterns, German, fourteenth century.—Silk damask, crimson ground, with pomegranate and flower patterns in green, white, and gold-coloured silks, South Spanish (?), late fourteenth century.—Same, violet ground, with alternate rows of angels censuring, and others bearing instruments of the Passion, Florentine, late fourteenth century.—Same, white ground, with pattern of antelopes and parrots, alternating with palm-trees, Sicilian, thirteenth century.—Hood of a "Pluviale," silk and gold damask; the pattern is in stripes, showing, on a fawn-coloured ground, hunting dogs, swans, and sprays of leaves in green, the flowers in gold thread; broad bands of gold alternate, bearing cornets and couchant antelopes; Saracenic or Syrian, thirteenth century.—Silk damask, black ground, with sea-green pattern of lions, fruit, and flowers, North Italian, late thirteenth century.—Same, ground fawn-coloured, with bold design of winged animals and ovate foliage ornaments in blue; the heads and feet of the animals seem to have been in gold thread, Southern Spanish, thirteenth century.—Border of a robe or curtain, silk damask, in two horizontal bands; the upper band shows on a violet purple ground hunting dogs and foliage in green silk, with swans in gold thread; the lower band contains, on a similar ground, a pattern, in gold thread, of dogs pursuing deer; Sicilian, probably Palermitan, late thirteenth or early fourteenth century.—Lappet of a bishop's mitre, embroidered in silks and gold thread on linen, with a male and female human figure beneath Gothic canopies, supposed to be emblematic of the Synagogue and the Church, French, early fourteenth century.—Several examples of silk tissue, very light, of divers colours, striped, supposed to have been worn as hose by bishops before the invention of knitted stockings, Italian, fourteenth century.—Many specimens of German work of the fifteenth century, in silk and worsted damasks, embroideries, &c., Italian cut velvet, late fifteenth century, damasks of the sixteenth century.—Portion of an altar-cloth, woollen embroidered on a linen ground, with figures of a king, queen, and abbess, inscribed and dated 1019, German, four feet four inches long, five feet six inches wide. This list must be considered as representative, and intended to suggest the valuable nature of the collection.

FINE-ART GOSSIP.

THE private view of the Fourteenth Winter Exhibition will be held this day (Saturday) in the French Gallery, Pall Mall. Mr. Wallis's Exhibition will also be open to private view in the Suffolk Street Gallery. Both Exhibitions will be open to the public on Monday.

The annual Exhibition of the Society of Female Artists will open in the middle of January next, and remain on view until the first week in April. The Gallery of the Institute of British Architects in Conduit Street, Regent Street, will be occupied by the ladies' exhibition during the interval named. Works of Art intended for exhibition must be sent to this Gallery on the 1st and 2nd of January next.

Mr. J. H. Pollen has been commissioned to paint, at Hales Place, Canterbury, the Life and Death of Thomas à Becket; also to decorate the sanctuary and roof of the chapel in that establishment.

Mr. Foley is to execute the O'Connell statue in the monument to that personage erected at Dublin.

Mr. Rossetti writes:—

"16, Cheyne Walk, Chelsea, Oct. 25, 1865.

"I see that at the outset of your description of some of my recent pictures, it is said that I have 'of late, to some extent, resumed the practice of oil-painting.' Will you allow me to say that I never abandoned such practice, or considered myself otherwise than as an oil-painter, in which character only I first became known. Commissions for water-colour drawings have since induced me some-

times to adopt that material; but now, for a good many years past, all my chief works have been again in oil. As the proper understanding of this point is of great professional importance to me, will you oblige me by publishing this letter?

"I am, &c., D. G. ROSSETTI."

The profits of the Exhibition at Alton Towers amount to enough to defray the cost of completing the Wedgwood Memorial Institute at Burslem.

A wall-painting, representing the Last Judgment, has been discovered in Bedford Church.

The Science and Art Department, which has taken charge of the English section of the arrangements of the Paris Universal Exhibition of 1867, has issued a notice to intending exhibitors reminding them that, although the 28th of February next is the "last day" for receiving demands for space, those persons are requested not to delay forwarding their demands for space, but to do so as early as possible. A review of the whole will take place on the 31st of March, and the Exhibition will open on the 1st of April, 1867, and close on the 31st of October following. It will be held in a temporary building in the Champ de Mars, Paris, and be surrounded by a park for the reception of living animals, plants, and those constructions and objects which cannot be exhibited in the main building; each country may claim, for the formation of a special park, that portion of the Champ de Mars adjoining the space allotted to it in the building. The cost of works required to be erected in these external sections, *i.e.* paths and earthworks, will be provided by the Imperial Government. The objects exhibited will be comprised in ten groups, thus: 1, works of Art; 2, apparatus and application of the liberal arts; 3, furniture and other articles intended for dwelling-houses; 4, clothing (including fabrics) and other articles worn on the person; 5, products (raw and manufactured) of mining; 6, instruments and processes of the ceramic arts; 7, food (fresh and preserved), in various states of preparation; 8, live products, and examples of agricultural establishments; 10, objects exhibited with the purpose of improving the moral and physical condition of the people. With regard to the first group, some of our readers may be reminded of the conditions: works by French and foreign artists, executed since the 1st of January, 1855, will be received for exhibition, with the exception of—1, copies; 2, oil paintings, miniatures, water-colour paintings, pastels, designs for stained glass and frescoes, without frames; 3, sculptures in unbaked clay. The number and nature of the rewards that may be given in respect to works of Art, as well as the constitution of the international jury, who will be called upon to act as judges, will be decided hereafter. On or before the 15th of August, 1865, (*sic*) the Imperial Commission will notify to the Foreign Commissions the amount of space allotted to each. The Imperial Commission will supply, gratuitously, the motive power, whether by means of water, gas or steam, which may be required for apparatus in motion; all other expenses, as of carriage, reception and removal, fittings, cases, must be paid by the exhibitors. The price of admission will be decided hereafter.

In the upper room of the Salle d'Armes, which is attached to the Belfry of Ghent, and now used as a fencing-school, is a series of portraits of former presidents of the Society of St. Michael; one of these is attributed to Vandyke, but is probably the work of a pupil; it is very good, indeed, as are several others there. Few visitors see these portraits, fewer still give that attention to them which their vivacious characterization deserves; it is rare, indeed, to see a row of such intelligent faces as these. Another very interesting work of Art, far more ancient than the above, most frequently escapes examination by visitors to Ghent. This is the beautiful pavement of encaustic tiles with which the upper room of the ancient baptistery of St. Macarius is paved. This pavement is still in excellent condition, and has been but slightly, if at all, disturbed since it was laid down. The baptistery in question adjoins the cloister of the ruined Abbey of St. Bavon, and is itself a work of the eleventh century.

MUSIC AND THE DRAMA

ROYAL ENGLISH OPERA, COVENT GARDEN (Opera Company, Limited).—On Monday, Tuesday, Thursday and Saturday next, Meyerbeer's Grand and Highly Successful Opera, L'AFRICAIN. Miss Louisa Pyne, Madame Lemmens-Sherrington, Mlle. Florence Lancia, and Mrs. A. Cook; Messrs. Alberto Laurence, Henri Corri, A. Cook, E. Dusek, J. G. Patey, C. Lyall and Charles Adams. Conductor, Mr. Alfred Mellon.—On Wednesday and Friday next, Gounod's Celebrated Opera, THE MOCK DOCTOR. Messrs. Henry Haigh, Henri Corri, A. Cook, C. Lyall and E. Dusek; Miss Thirwall, Mrs. A. Cook and Miss Leffer.—After which the new Grand Ballet, GITTA LA BALLERINA. Mlle. Duchateau, Mlle. Montero, Borelli, Carey, and Panchelli; Mr. H. Payne and M. Desplaces. Supported by Forty-Eight Ladies of the Corps de Ballet. Commences at half-past 7.—For prices, &c., see daily advertisements. No restriction as to Evening Dress. Acting Manager, Mr. Edward Murray; Stage Manager, Mr. W. West.

THE MUSICAL PROFESSORSHIP AT EDINBURGH.

A "Subscriber" to the *Scotman*, anxious, as every honest lover of Art should be, to see justice done to the Reid Legacy in the application of its funds, and displeased by the references made to the matter in this journal, desires, for the interests of truth, that we will give currency to certain facts; especially in vindication of the late Professor, whose place is now to be filled. "The chair," we are reminded, "was instituted twenty-six years ago," with a capital of £5,000. We are reminded, too, by him, that an ambiguous phrase in General Reid's will was held by the Senatus to justify that body in appropriating the money to other purposes than those of musical enlightenment. "The first Professor's appointment," continues the writer, "was made in 1839 by the English trustees under the will, who then handed the whole trust-funds to the University; and by the Senatus all future appointments were to be made. Under these circumstances, Mr. Thomson entered upon the new Chair. His salary was 300*l.*, the least sum possible under the will; and he was put on the footing of an Arts Professor, and could exact the same fees. But, as was said in the record of the action which arose out of this unfortunate professorship, his 'mode of teaching never developed itself.' He had not, certainly, a proper class-room, and wanted apparatus for demonstrating his lectures. After him, Mr. Pierson, and then Sir Henry Bishop, held the appointment. It is said there was one lecture delivered between them. So passed six years, when the late Prof. Donaldson got the appointment. He was the first and only Professor who tried all he could to do the work. For the first five years he was constantly in correspondence with the Senatus, attempting to screw money out of the large fund, to set his class in working order. A sense of the injustice of withholding funds from their proper object incited him to persevere, though he was assailed as being pugnacious and unreasonable. At last, the Senatus refused point-blank to refund his outlay or give the money for the annual concert. In 1850 an action in the Court of Session against the Professors brought the whole state of the case before the public. The Senatus were found to have spent, under the clause already quoted, above 11,000*l.* on the Natural History Museum; and they had paid off some old debts, and still proposed to take the residue for a fund for granting themselves retiring pensions. Let us state that, out of more than thirty, seven Professors—viz., the Principal, Profs. Dr. Welsh, Dr. Brunton, Sir William Hamilton, Chalmers, Wilson and William Henderson—had formally protested against this use of the Reid legacy. The Court found that, before touching the residue, the Senatus were bound to maintain the Chair in the first style and most effective manner, and to keep it effective as long as a shilling was left. Not salary merely, but all necessary adjuncts were to be supplied. The anxiety and ill-will attending the contest which he successfully carried on broke Prof. Donaldson's health; but he tried to get a class and to lecture to it. But his lectures were too scientific to attract general students. He was, perhaps, fonder of lecturing on acoustics and the nature of sounds than suited his audience, and they became few and far between. Yet he devoted himself to experiments, especially in acoustics, the least explored of any scientific field. To sum up his services to music, he found the Chair despised and abused, he has left it secure and well defined, through his almost unaided exertions. He has succeeded in getting together the finest collection of musical instruments in the world, to illus-

trate the progress of music. He leaves a fine music class-room, with a splendid organ (cost 2,000*l.*) by the first builder in the kingdom; salary fixed at 420*l.*, and 200*l.* for the annual concert. The appointment, too, has been taken out of the hands of the Senatus, and given to eight persons of great eminence, who form the University Court.—We are glad to be set right as to the zeal of the late Reid Professor, but cannot say as much without adding our impression that the writer of the above overstates his acquisitions, and what is of less consequence, his discretion. Prof. Donaldson, however enthusiastic in pursuance of certain theories, held no rank among practical musicians. He was one of the three, it may be recollected, who would have committed the proprietors of the Crystal Palace to the organ, with its pipes of sixty feet, and its cost of upwards of 50,000*l.*!

ROYAL ENGLISH OPERA.—There remains for us not much to add to former notices of the music of 'L'Africain' put forth on the production of that opera in Paris and London. On hearing it in English, this day week, its good qualities and defects came out in stronger relief than before. We hold to our judgment of the *finale* to the first act as being one of Meyerbeer's finest movements of its kind;—and in the same category we place the *cantabile* to *Neluko*'s scene in the Second act:—relishing the amazing Map duet, and even the septuor, with its hideous unisonal effect (pp. 165 &c. of the Popular Edition), and its strained unaccompanied close, less than the enthusiasts of Paris have done. That the Third act, on shipboard, is a cumbersome and grotesque excorescence, was to be felt more strongly than ever; owing to the judicious abbreviations effected in our Italian version having been disregarded. In the Fourth act, the Religious March (pp. 343 &c. of the Popular Edition) is marked, striking,—in every point of view original. The much-praised love-duet (in no respect comparable to that of 'Les Huguenots') is common and known as compared with the duet in the Fifth act, betwixt the rival women (pity that it arrives too late!) It is impossible to shut our ears to the curious frivolities of the closing death-scene, under the machinelike-tree. The snatches of song are its master's oldest; the last one is virtually a slow *mazurka*. On the whole there can be small question that 'L'Africain' is the least inspired of Meyerbeer's six French operas. We are satisfied that he might—*must*—have amended it, had he lived to see it put into rehearsal; and we agree with the contemporary who ascribes the success which has attended its performance in Paris to the man, not to the music. But in spite of the engagement of as competent a company as, under circumstances, could be assembled,—in spite of the skilled presidency of Mr. Mellon,—in spite of the inheritance of the scenery, dresses, properties and stage arrangements got together by Mr. Gye and arranged by Mr. Harris,—"L'Africain" has been treated by its proprietors here with a strange indifference. The worst days of opera in bad English have never seen anything worse than the words to which the unfortunate singers have to bend and break themselves. Every one knows that M. Scribe was not a Moore. Every one knows that French rhythms, especially as handled by Meyerbeer, are not easily to be fitted with corresponding English accents. Some poetical power,—some metrical proficiency,—some musical experience,—some regard of the singer's conveniences as to breath and vowel,—lastly, some knowledge of grammar—are indispensable requisites for those who write, still more who translate, for music. It is owing to reckless carelessness on the subject that our language has got an unmerited reputation as unvoiced, and that our singers too often show so wild a disregard for sense and intelligence,—for all that makes a reading,—nay, and, in self-defence, for articulation. Had this strange adaptation been put forward without pretension or praise, no notice would have been necessary in addition to what has been already said;—but, seeing that attention is drawn to it, as something in which improvement is attempted, by one who notoriously is not illiterate, it is well that such of our English world as retain belief in the language of Milton, Shakespeare, Gay, Gray, Sheridan, Dibdin, Shelley, Moore, Baillie,

Scott, Darley, Barry Cornwall, Planché, and half a hundred more who have written for music, should see what is presented to them in these days of enlightenment. Instead of three, thirty examples could be given, the grammar and the sentiment of which are equal to what follows:—

Hush'd on this lap thy tawny head,
Chieftainst nurse in war's alarms,
While lotus flow'rs fresh o'er thee spread,
Lull thee with slumber's charms!

Once more my fond heart crushing,
E'en truth thy proud voice hushing,
Her hopes I'll not destroy,
With bliss her cup high filling,
I'll—death in mine instilling,—
Die poison'd with her joy!

Round the bride's bower
Gaily bells lower,
Joy be her dower,
Ne'er more to fade.
Fond raptures glowing,
Ne'er satiated growing,
Pure fountain flowing,
Bright in the shade.

To turn to a pleasanter subject—the performance of 'L'Africain' at Covent Garden is exceedingly good; all things considered. As the two heroines, Miss Pyne and Madame Lemmens-Sherrington sing better than their predecessors, Madame Saxe and Mlle. Battu, or Mlle. Lucca and Madame Fioretti. The voice of the former lady has recovered itself by rest, and told excellently from first to last. The latter one has not yet appeared to such advantage on the stage. There is nothing in the preposterous story for the display of either actress; but Madame Lemmens-Sherrington is simpler, more intense, less intent on her audience, than she has hitherto been; and therein was more effective. Then, in the ungracious part of the cold-hearted and capricious geographical discoverer, the hero, Mr. Adams need fear no comparison with the original *Vasco*, M. Naudin, and very far, both as a singer and actor, surpasses the stentorian Herr Wachtel. Let him, however, take friendly counsel to heart. Though he has voice enough for so exhausting an opera, he has none to spare. In the eagerness of a first night, perhaps, he was too prodigal, in the tearing opening scenes, of his powers—a mistake to be the more guarded against, seeing that as the opera advances the story becomes weaker and weaker, and with this the music, and with this the dependence on the singers stronger. Mr. Adams might easily be the best dramatic tenor who sings in English. Mr. A. Laurence, as *Neluko*, is tasked beyond his means and acquisitions—the music of his very difficult part demanding a constant attention to accent; and this he has not cultivated. The subordinate parts, by Messrs. Lyall, Corri, Dusek, and Cook, are well filled; and the music has been carefully learnt by all concerned. A word apart is due to Mr. Patey as *Priest of Brahma*. He is one of the most satisfactory and perfectly-prepared artists on the English stage, and is deservedly rising in value. The chorus was sure, but at times coarse. The orchestra was good this day week, but at times not sure. The opera and the singers were received with every manifestation of favour by a full house.

NEW ROYALTY.—A new operatic drama was produced on Monday. The libretto is by Mr. John Oxenford, and the music by Mr. W. Meyer Lutz. It is entitled 'Felix; or, the Festival of the Roses,' and is in two acts. The story is exceedingly simple. The *Prince of Provence* (Mr. E. Connell) and a *Count Felix* (Mr. Elliot Galer) are the victims of the capricious *Countess of Martigne* and her companion *Amelia* (Miss Susan Galton and Miss Blanche Galton). On the morning of their intended marriages, the ladies determine to make further trial of their lovers' constancy. The gentlemen think this behaviour very unjust, and determine on revenge, by becoming the votaries of pleasure, and assuming the disguise of wandering troubadours. They set forth on their pilgrimage, and arrive at the village of Martigne, where they form an attachment for the peasantess *Jeannette* (Miss Fanny Reeves), who, having already a lover, in one *Lucas*, a returned soldier (Mr. Bentley), contrives to make them serve her purpose, in defeating the troublesome attentions of an old Baillie (Mr.

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Gaston Smith). In the end, they are arrested for vagabonds, and imprisoned. The Countess and Amelia have followed them in the disguise of gypsies, and taken part in the plot against them. When, however, they are reduced to subjection, they come to their aid, and the piece ends with the happiness of all parties. Mr. Galer and Miss Susan Galer are the life of the musical portion; and Miss Fanny Reeves, in the peasant girl, was arch and piquant enough; but Mr. Gaston Smith was altogether deficient in histrionic aptitude. Mr. Lutz's music was, as usual, severely scientific, and accompanied with equal facility the different phases of the action and sentiment, whether grave or gay. Altogether the little opera was a decided success, and the curtain fell to unanimous applause.

PRINCE OF WALES'S.—'Dinner for Nothing' is the name of a new farce, produced here by Mr. C. S. Cheltenham, and which is founded on a rather singular notion. A cosmopolitan Englishman, Mr. John Biffles (Mr. J. Clarke), desirous of showing hospitality to foreigners, places a placard in his window, inviting strangers to dinner. His friends, to wean him from this mania, disguise themselves, assuming the parts of a Frenchman, an Italian, a German, a Greek, and a Japanese,—the last insisting on making the "happy despatch." Biffles can only address them all in bad French, and the utmost confusion prevails. Mr. Clarke labours hard to maintain the humour of the situation, which, however, does not "work" so well as might have been expected.

MUSICAL AND DRAMATIC GOSSIP.

Mr. Santley is advertised for to-night to appear in the part of Weber's *Caspar*, for the first time; this after having undertaken nothing less arduous than Mozart's *Don Giovanni* (also for the first time) on Thursday. When it is remembered that his week's service has likewise included appearances in M. Gounod's *Valentine* (a part he may be said to have created) and also in 'Fidelio,' we may call attention to the four performances (to which we shall return) as a feat which places its maker in the very highest class of dramatic artists.

A new chamber operetta, by Signor Bucalossi, will be given at the Gallery of Illustration, on Monday next.

It is in contemplation to give a musical performance at one of our theatres for those whom Mr. Wallace has left behind him. His two sons, who are described as of musical promise, are studying (another fact for the Society of Arts Committee), not at our Royal Academy of Music, but at the Conservatory of Paris. Mr. Wallace was interred at Kensal Green Cemetery on Monday last.

Signor Li Calzi, whom we know principally as one of our best accompanists, will play at to-day's Crystal Palace Concert.

The Vocal Association, we are instructed by an advertisement, is about to be entirely reorganized, and henceforth will bear the name of Mr. Benedict's Choral Society.

It is pleasant to record that the Earl of Dudley's ill-advised attempt, by the weight of his local influence, to suppress the music-meeting of the Three Choirs, has proved of non-effect; and that the Worcester Festival will be held, in due course, next year, as usual. Our views with regard to the ineffectiveness of these meetings, owing to the manner in which they are musically organized, have often been stated; but the question of good or bad management has nothing to do with an interference alike officious and arrogant;—what is more, singular as occurring on the part of one who has proved himself, more than once, a patron of Art, with a munificence corresponding to his fortune. Patronage, however, becomes a thing to be deprecated, when meddling follows in its train. We have the less hesitation in applying so obvious a truth in the present case, from recollection of what is said to have passed at another Midland Festival (that of Birmingham) some years ago. It was reported at the time that the Earl of Dudley withdrew his support from the first of European music festivals, because the managers would not fall in with his idea of performing, at one morning perform-

ance, three settings of the 'Stabat Mater,' those by Pergolesi, Haydn, and Signor Rossini. However instructive and welcome as one of a series of historical concerts, the fruitlessness of such a selection (time and place considered) cannot be overrated. We may pay too dearly for noble patronage of Music in this country:—witness the mischief and exhaustion brought into our Royal Academy by the predilections of one of the kindest of men, but one of the weakest (and therefore most persevering) of amateurs—the late Earl of Westmoreland.

Most satisfactory is a rumour, which is abroad in the green-rooms, that Mr. Gye has seen the "error of his ways" (as an opera-manager), and will forbear, next year, from deluging the public with a host of coarse, immature persons, acceptable enough, it may be, among those with whom the art of singing is a dead letter; but not (and we hope never) to be endured here, till "Chaos shall come again." Great vocalists are rarer than they used to be;—great operatic actors were never numerous; but there are many gradations between white and brown snow;—and artist after artist, easily to be named, has been allowed to escape the Royal Italian Opera during late years, owing to a perversity which would rapidly become suicidal were it persisted in.

A touring party, consisting of Madame Lemmens-Sherrington, Miss Whytock, Mr. Cummings, Mr. Patey and M. Lemmens, will set forth, to sing in the provinces, during the month of January and part of February.

Handel's 'Semele' (which contains one of his loveliest slow songs, "O sleep!") is to be revived at Cologne in the course of November. Madame Rudersdorff has been retained as principal *soprano*.

In the second edition of his 'Biographie' M. Féris gives one or two facts with regard to Ernst, for which we were at a loss when we wrote a week ago. He was educated in the Conservatory at Vienna, under Boehm, Seyfried, and that exquisitely elegant player and writer, Mayrader. So far we are obliged to the lexicographer; but must add (as strongly as language can express it) a protest against the criticism which follows, as being impotent, ignorant, or ill-natured. To characterize Ernst as mannered, without a word of his command over the deepest expression,—still more, to speak of him as surpassed in execution by M. Vieuxtemps, are simply ridiculous;—an illustration of that shallow prejudice which runs, like a vein, through certain sections of what, on the whole, is a useful book of reference.

Marseilles journals extol, in glowing terms, a new tenor singer who has just appeared there, one M. Roussel. The effect made by him in 'Guillaume Tell' is described as prodigious.—The name of Mdlle. Listner comes from Pesh as that of a florid singer of good promise.—Mdlle. Lichtmay has withdrawn her engagement from the Grand Opéra of Paris, and will appear at Dresden.—The success of Mdlle. Artot at Brussels is on the increase (as we believe will be always the case when she has the chance of a long engagement). Her place, we repeat, should be the Grand Opéra at Paris, which at present possesses no *prima donna* in any respect approaching her.

M. Barthe's coming opera, 'The Bride of Abydos' (a prize opera, to boot), is said to be thought so well of in the Théâtre Lyrique, where it is in preparation, that the composer has been invited to lengthen it by an act, with a view of enhancing its importance. Madame Miolan-Carvalho will be the heroine. We cannot but mistrust the *stretching process* as an afterthought, recollecting the damage wrought by it to Meyerbeer's 'Pardon,' and to the charming 'Philemon et Baucis' of M. Gounod.

'Douze Innocentes,' a farce on what seems a sufficiently ridiculous story, has been produced at the Théâtre des Bouffes-Parisiens; the music by M. Grisar.

The *Gazette Musicale* announces that 'L'Africaine' has had a brilliant success at Madrid. The heroine was Madame Rey-Balla (who, last year, as Signor Verdi's *Lady Macbeth* at the Théâtre Lyrique, did not impress us favourably). The honours of the representation, however, seem to have fallen to the lot of our skilful and indefatigable countryman, Mr. Harris, who had been summoned expressly to

the Spanish capital for the purpose of putting the opera on the stage.

A letter from New York throws some light on the nature of the concerts adverted to last week. Speaking of American tastes and preferences in music, "If one reads the programmes of the winter concerts," continues the writer, "one is astonished at the variety of the music performed, and at the immense difficulty of the pieces selected; and they do them with one or two rehearsals. Fancy a performance of M. Berlioz's 'Harold' or Abbé Liszt's 'Faust' after two rehearsals, by a second-rate band of musicians, who are rarely all playing together, under a self-taught conductor! As you have often said, they begin at the end here. * * Violinists there are few; pianists in plenty, and very good ones. Mr. Mills has the largest tone and most perfect mechanism I have ever heard; he unites almost, if not quite, all the requisites of a concert-player. Mr. Mason writes and plays most elegantly. His mixed hand passages are particularly excellent."

The Leipzig *Gewandhaus* Concerts for the season have begun duly. At the first, a Russian lady, Madame Alexandra Kotschetoff, sang, and Schubert's Symphony in C major was performed.

There is to be a Wagner theatre at Munich, built at the instance of the composer's "kingly friend" (so the writer of 'Die Walküre' apostrophizes the monarch of Bavaria), and Herr Semper is to build it.

Signor Winter, a tenor singer (*quere*, the same who sang here in Donizetti's 'L'Esule di Roma,' under Mr. Monck Mason's opera management?), is dead at Naples.

M. Fechter's theatrical season will commence on the 6th of next month.

MISCELLANEA

Theories of Language.—As philology is a subject which now occupies a large share of public attention, I shall feel obliged if you will allow me to make one or two remarks on your review of my 'Chapters on Language.' So far from arrogantly advancing a new theory, I have tried modestly to establish an old one, which—as the quotations in my book will show—was partially recognized in long past ages, and numbers among its modern supporters some of the most eminent living philologists. Its importance has been fully admitted by Steinthal and Renan, and it has received the serious attention of Gott and Picotet. Prof. Müller speaks of it far more respectfully in his Second Series of Lectures than he did in his first, and has distinctly expressed his regret for having originated the nickname of pooh-pooh and bow-wow theory, which, he says, was never intended to convey a sneer. Is it just to say that I merely "meet with a flat contradiction" Prof. Müller's objection that onomatopoeias are few in number? It is true that I appeal to the fact that there are entire dictionaries of onomatopoeias, both in French and English, and that Mr. Hensleigh Wedgwood's masterly work is alone sufficient to show how large a proportion words ultimately mimetic bear to the rest of language. But I have gone much more fully into the question than this, having adduced large *classes* of words of which the imitative origin is fully admitted, and having met Prof. Müller's challenge by trying to prove the possible expression by onomatopoeias of "ideas" which he denied to be capable of any such representation. As for "questionable and untenable statements and etymologies," I can only express the hope that there are not any in the book for which I could not produce *reasonable*, if not convincing, grounds; but as your reviewer has not specified them, I am unable to say anything in my own defence. Certainly, if he, or any other writer, will point out any demonstrable error, I shall be the first to correct it, and to express to him my sincere obligation.

FREDERIC W. FARRAR.

Harrow, Oct. 23, 1865.

The Land of Goshen.—I am obliged to your Correspondent, A. B. G., for his remarks in No. 1981 of your journal, in answer to my inquiry. Connecting what he has said with the report, in the same number of the *Athenæum*, of statements made by the Rev. W. Holland, at the last Meeting of

the British Association, I fully assent to his conclusion. Inundation would not account for all the evidences at the head of the Gulf of Suez, of much land, now above the level of the sea, having been in recent times sea-bed. But your Correspondent, the Sussex Incumbent, speaks of the discovery, on this raised land, of a city buried in sea sand; which, he says, must have been submerged. And I am still disposed to think that the possibility of a temporary inundation by a storm-wave deserves to be borne in mind by any scientific traveller examining the country at the head of the Gulf of Suez. The question, permit me to observe, has interest with reference to the Bible narrative of the Exodus of the Israelites, and the traditional locality of their passage of the Red Sea. Returning from India by way of Suez, in 1861, I learned, by inquiry from the commander of the mail steamer, as we were passing Ras Atakha, that a breadth of shallow water exists between that headland and the opposite coast of Arabia, a distance of about six miles. The Admiralty chart, to which he directed my attention, makes the shoal "steep to" on both sides, with from three to five fathoms water upon it; a narrow, deeper channel midway excepted. The average width of the shoal is half-a-mile; and, allowing for the ceaseless action of the tide, which has a rise and fall of six feet, it is conceivable that the midway deep channel has been cut out of the shoal; and that, at the time of the Exodus, there was a less depth of water on the whole of the shoal than is now to be found there. The formation of a dry path through the sea for the people Israel, as assigned, in the Bible narrative of the Exodus, to the action of "a strong east wind" only. A strong east wind would, in this hemisphere, occupy the northern quadrant of a circular storm. If the east wind of the Exodus belonged to a storm of this kind advancing up the Gulf, lifting and impelling before it an immense wave, then, as the storm slowly passed Ras Atakha, the shoal might have been laid bare of water. The west wind of the southern quadrant would, at the same time, have tended to hold the water back lying to the south of Ras Atakha. In due course the wave driven before the storm would pour its waters over the low country at the head of the Gulf. The tide may have been favourable to the formation of a pathway at Ras Atakha. High water now, at full and change of the moon, is at two o'clock; and the Israelites, probably, arrived at Ras Atakha about four days after the moon had been at the full. When the centre of the storm passed northward of Ras Atakha, the sea would quickly regain its level; and a strong west wind would violently agitate the water as it covered the shoal, and, with the shoal, the army of Pharaoh. Moses's song of triumph sounds in harmony with these remarks. He says, first, of the east wind, "With the blast of thy nostrils the waters were gathered together." Next, Israel crossing, the enemy say, "I will pursue; I will overtake." Lastly, Israel passed, Moses adds, as if the Egyptians perished in a renewal of the storm, "Thou didst blow with thy wind; the sea covered them; they sank as lead in the mighty waters." As a Psalmist wrote afterwards, "The clouds poured out water; the voice of Thy thunder was in the heaven; the lightnings lightened the world; the earth trembled and shook" (Ps. lxxii). The unlikelihood, or impossibility, of any multitude, like that led by Moses, marching whilst a furious storm was at its height, will naturally present itself to the mind. But if the strong "blast" belonged to a cyclone, this difficulty is removable. During Israel's passage of the sea, it may have been "very tempestuous round about" them; but they may have marched in the calm centre of the storm. And to stimulate inquiry on the spot respecting an inundation of the land at the head of the Gulf of Suez, I should like, with your permission, to show that, a way being made at Ras Atakha, it was not impossible for the people Israel to cross from Egypt to Arabia during the watches of one night.

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